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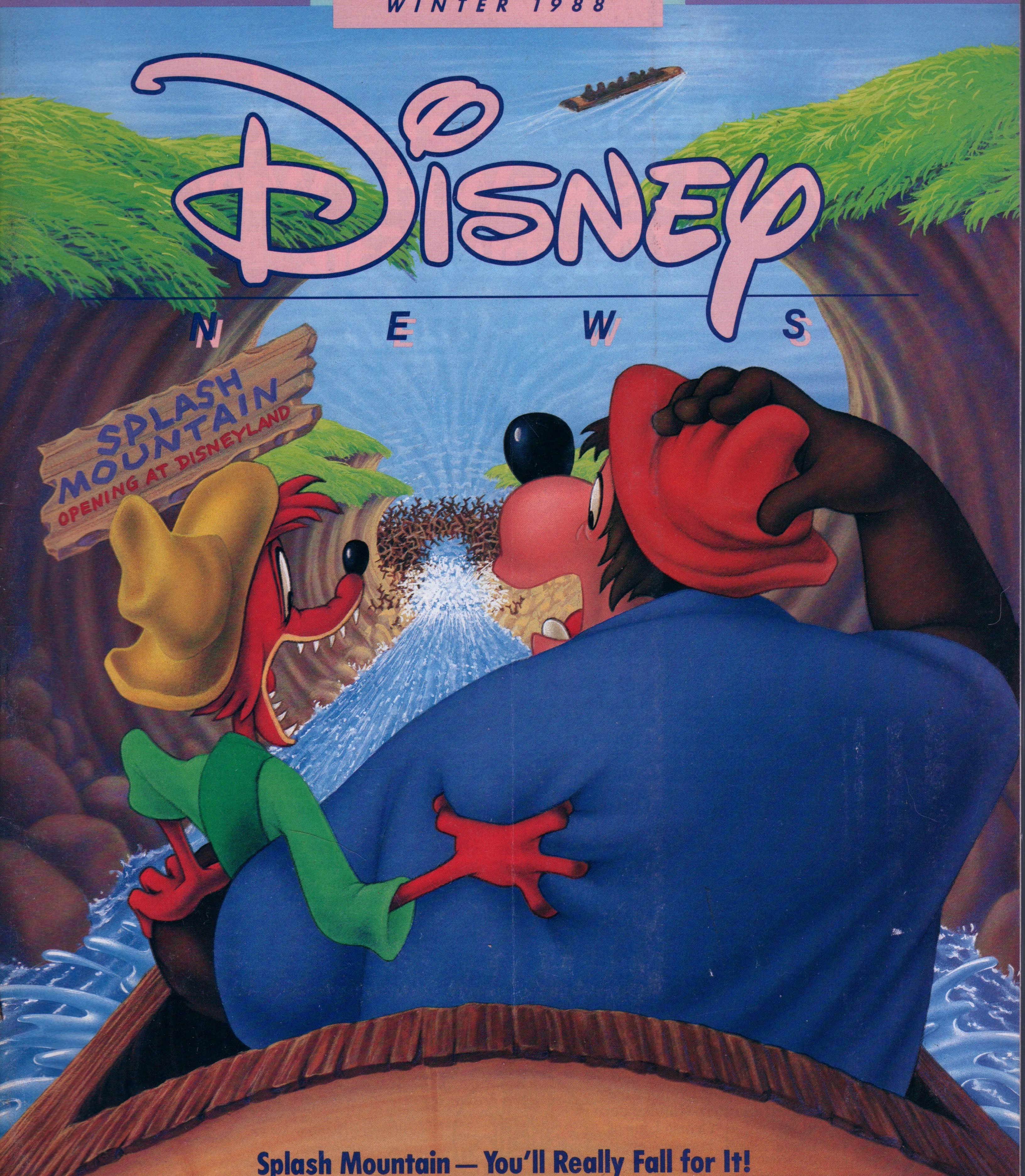
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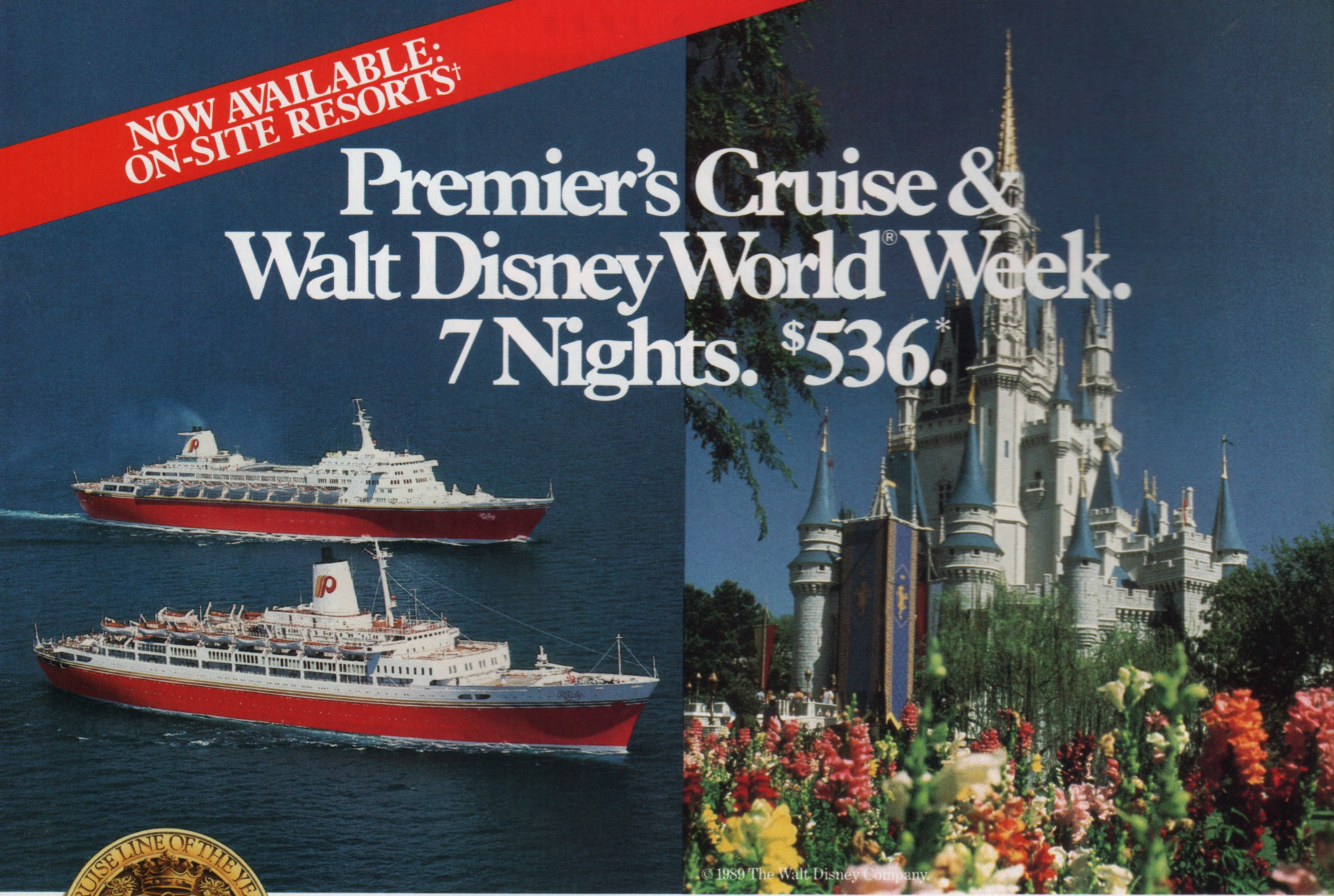

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ON THE COVER: *Brer Bear and Brer Fox get the surprise of their lives on Splash Mountain. Why not drop in and join the fun? Illustration by Hugh Dunnahoe.*

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EDITOR'S NOTES

Around the world of Disney, the big "splash" this Christmas is happening at Disneyland. ***Splash Mountain***, a rip-roaring adventure down the longest, tallest, wildest flume ride ever designed, is opening there in the Spring—and guests are in for a real treat. Dave Fisher talked to the minds behind the madness for our cover story.

Following right along with the Splash Mountain opening, something's got the bears in Bear Country very nervous. Here, Dave teams up with Lisa Carroll to find out who's living in **Critter Country**.

We've got another grand opening this season, too. But this one's at the box office. "Oliver & Company," a retelling of *Oliver Twist*, starring a cast of canines and cats, is the latest Disney animated feature to reach the big screen. Angela Rocco DeCarlo interviews one of its biggest stars—the voice of Fagin—in **At Home with Dom DeLuise.**

When one of our readers requested a story on the Epcot Center World Fellowship Program (Letters, Fall 1988), we decided to go right to the source. David Lesjak is a World Fellowship student representing Canada, who just also happens to be a writer. He gives us the inside story on what it's like to live and work in **A World Within the World**.

Joe Burns

In the summer issue of *DISNEY NEWS* we visited the Golden Oak Ranch. This issue, writer/photographer Joe Burns takes another look at this last remaining Southern California movie ranch in **Golden Oak: Take 2**.

Tokyo Disneyland is five years old! The year-long celebration is just about over, but the party goes on and on at Disney's first international Theme Park. **Mickey's Home Across the Sea** traces the development of the Park from Tokyo Bay landfill to a Disney dream-come-true.

Angela Rocco DeCarlo

Did you ever wish you could pick up some great Disney merchandise, but you can't easily get to Disneyland or Walt Disney World? **Disney Stores** just might solve your problem. Julia Joslin tells us that there are now 13 stores open across the country.

Although the "Golden Horseshoe Revue" has been replaced by a new show, Gail Matsunaga decided to look up one of the original show's stars for some memories of the days when Walt enjoyed this spirited Old West fun. That's how Betty Taylor's memories were captured for **Remembering Walt: Slue Foot Sue Looks Back**.

So, as the cold north wind begins to blow, warm your heart with the latest *DISNEY NEWS*.

From the Chairman of the Board

Everyone at The Walt Disney Company is very excited about the new attractions we are going to bring you in 1989. This Spring we open *Splash Mountain* at Disneyland, and in May there will be a whole new adventure for you at the DISNEY-MGM Studios at Walt Disney World.

During this holiday season, I want to thank *you*—our guests, patrons, consumers—for your constant support, encouragement and belief in Disney over the years. We will do our best to prove your faith in us by continuing to provide quality entertainment for the whole family through our films, theme parks, television, consumer products, and avenues yet to be discovered.

Sincerely,

Michael D. Eisner
Chairman of the Board and
Chief Executive Officer
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Michael D. Eisner

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TO THE Editor

I have enjoyed *DISNEY NEWS* ever since I bought a copy at Walt Disney World and it convinced me to subscribe. Ever since I received my first issue in the fall of 1986, I have enjoyed the up-to-date information you provide on the Theme Parks.

Which brings me to my question: I think "Who Framed Roger Rabbit" is one of the best Disney films of the '80s, and I was delighted to see Roger Rabbit at Walt Disney World (at *Mickey's Birthdayland*, on your televised July 4th parade). Can we expect to see a *Who Framed Roger Rabbit* attraction at Disney World (or Disneyland) in the near future?

Mark Scerpella
Oak Creek, WI

Thanks to fans like you, Mark, "Who Framed Roger Rabbit" has become one of the most popular Disney films ever produced. As you mentioned, Roger is already busy making personal appearances at Walt Disney World and at Disneyland.

Right now, no specific attraction is planned for Roger. The creative minds at Walt Disney Imagineering have so many projects in the works—Splash Mountain at Disneyland, and DISNEY-MGM Studios, Pleasure Island, and Typhoon Lagoon at Walt Disney World—that there just isn't room for another one for a while. If something should develop in the future, we'll let you know the minute we hear what it is.

My husband and I enjoyed your recent feature on Mr. Jack Wagner. We were wondering if our video, "A Dream Called Walt Disney World" (purchased at Walt Disney World, summer 1987), was narrated by Mr. Wagner?

Also, do you know if there are any plans to update this terrific video (no mention of EPCOT Center, DISNEY-MGM Studios, etc.)?

Mrs. Jennifer W. Middleton
Dallas, TX

Jack Wagner is the narrator of "A Dream Called Walt Disney World." And you're right, it does need to be updated.

In fact, there have been so many additions and changes at Walt Disney World since that video was produced (1981), that the Resort is currently in the process of creating an entirely new video rather than just updating the existing one. Described as a "vacation planner video," this new tape should be available at Walt Disney World sometime in the summer of 1989.

Roger Rabbit as Grand Marshal of "State Fair at Disneyland"

MICKEY MOUSE

Jack Wagner, speaking up for Walt Disney World

Another fantastic issue of *DISNEY NEWS*! Progress reports on the construction boom at Disneyland, Walt Disney World and Tokyo Disneyland make fascinating reading.

As an American serviceman living in the Australian outback, news from the States is always eagerly anticipated. *DISNEY NEWS* provides interesting history, activities and fun facts about my family's favorite company.

Thank you for the great job you're doing—it makes "home" feel not so far away.

Steve D. Benton
LCDR, USN
Exmouth, Western Australia

Readers,
Please address your questions, comments and suggestions to:

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SPLASH MOUNTAIN

A Zip-a-Dee River Run

What do Los Angeles freeways, the Walt Disney classic "Song of the South," a children's book, and the *America Sings* attraction at Disneyland have in common?

In one way or another, they've all provided inspiration for *Splash Mountain*, the world's largest, fastest, longest, highest—perhaps wettest—flume ride, which opens this Spring at Disneyland.

Obviously, this could probably use some kind of explanation.

"I can't say I actually thought of *Splash Mountain* on the freeway," says Tony Baxter, an executive producer at Walt Disney Imagineering, "but I did ponder it on more than a couple of rides to and from work. I would say that I definitely had time to think about it while sitting in traffic."

That was the summer of 1983, when a variety of projects were occupying Baxter's mind.

"Dick Nunis (President of Walt Disney Attractions) was instrumental in badgering us to do a flume ride," says Baxter. "He wanted something like *Pirates of the Caribbean*, but more exciting. I wanted to help him but I didn't really know what to do.

"I thought about it a long time, but the idea really came to fruition when we were discussing ideas for Tomorrowland with George Lucas. One of our concepts called for tearing down *America Sings*, but I kept thinking, 'What a terrible waste of all those *Audio-Animatronics* characters. Isn't there something we can do with them?' "

One morning, after mulling it over for a few days and several traffic jams, Baxter had the answer. *Splash Mountain* show producer Bruce Gordon picks up the story:

"Tony came in and told us what he wanted to do. I said, 'Yeah, that's a great idea!' So I got together with John Stone, the project designer, and a bunch of other guys and we took all the scenes from "Song of the South"—the animated sequences—and began visualizing how we could turn them into a ride."

That's where the children's book entered the picture.

"When I was four, I had a book about a squirrel," says Baxter, "and I vaguely remembered being really impressed by the illustrations. Of course, my parents had given the book to Goodwill a long time ago, so I had no idea if it even existed anymore."

But that didn't stop Gordon, who began searching high and low, near and far, for this little children's book. He finally found it—at the Library of Congress.

"Fortunately, the pictures in it look as good as I remembered them," says Baxter with a laugh.

In fact, the pictures looked so good, that Stone and his team of designers used them as inspiration for the nooks, crannies and caverns that make up the interior show scenes for *Splash Mountain*.

As work progressed on the project, everyone knew it would be a hit.

"Tony and I and a few other people did this 1/20th-scale model and after that everybody got excited about it," says Stone. "People would come by, look at it and say, 'Wow, this is great!' "

"It all came together," adds Gordon. "In probably four weeks we had the storyboard and the model done. That's a great sign. It means we knew we had a good idea because everything just dropped right into place."

The result was a flume attraction based on "Song of the South" that featured not only Brer Rabbit, Brer Fox and Brer Bear, but also the more than 100 characters who once performed in *America Sings*.

The development of *Splash Mountain* also caused a number of other changes at Disneyland. One was Bear Country (soon to be known as Critter Country—see page 15).

"We needed something to draw people back to Bear Country," says Gordon. "It was very under utilized as an area."

And there was a perceived need for a

Splash Mountain, featuring a climactic 52-foot, 45-degree-angle drop, has even more thrills along the way as it recounts the adventures of Brer Rabbit, Brer Bear and Brer Fox.

new Disney attraction.

"We've done 'Captain EO' and *Star Tours* and they're great attractions," says Gordon. "But it's been a long time since we did a classic Disney show using characters from our films. *Splash Mountain* finally gave us this chance."

So, with all these points in its favor, why did it take so long—five years—to get *Splash Mountain* built?

Call it a Disney traffic jam.

Simply put, *Splash Mountain* had to wait its turn in line.

In 1986, when the project was given the final go-ahead, everyone was excited by the prospect of creating a really thrilling—and unique—attraction.

"It really is an exciting concept," says Gordon. "To begin with, it's the longest one (flume ride) ever built, the tallest one ever built, and it carries more people than any one ever built. Then, what we did, to make it Disney, is that we put a spectacular show in it. Log flumes in themselves are fun to ride. By making it the best log flume ever done and then adding a spectacular show to it, that makes for a terrific attraction."

And what a terrific attraction *Splash Mountain* is!

The 10-minute ride is a half-mile long and features five drops, including a breathtaking finale that plunges over 52 feet at a 45-degree angle. Logs roaring down the final drop reach a top speed of 40 m.p.h., making *Splash Mountain* the fastest attraction at Disneyland.

But *Splash Mountain* is much more than a thrill ride. It's also an entertaining re-creation of the animated sequences from Walt Disney's classic motion picture "Song of the South."

The eight-passenger logs—with Brer Rabbit's whimsical visage carved on the front—start out rather calmly, negotiating a short lift and then floating lazily around the front of Chick-a-Pin Hill.

(Right): Painters Ron Evans and Holly Haas create a 3
cartoon effect at Brer Rabbit's home; (far right): "Plaster
Extraordinaire"—Bob Richell, William Warner, R
Wheeler, and Steve Brosio

"Besides the drops, one of the best parts of *Pirates of the Caribbean* is the Blue Bayou—the beginning—because it gives you a chance to get into the mood of the show before the attraction actually starts so you have a chance to calm down," says show producer Gordon. "We've done the same thing here."

Well, sort of. As the logs round Chick-a-Pin Hill, they'll see other logs hurtling down the final drop, a sight which may cause some anxiety for the faint-of-heart, who will be plunging down the same drop in just a matter of minutes.

"We did this on purpose," says Stone. "For a lot of people, seeing a boat come down a drop is almost as exciting as going down it themselves."

In theory, anyway, the first portion of the attraction is supposed to be relaxing, offering bird's-eye views of the Rivers of America and Tom Sawyer's Island, as well as an old mill.

During this time, guests will also meet up with Rufus the Bear. If the name sounds familiar, there's good reason. Rufus is the same bear who used to maintain a den at the entrance to Bear Country, greeting visitors with his incessant snoring. Now Rufus is back with a new den near the top of the mountain—and he's still snoring as loudly as ever.

After the first drop, which comes shortly after Rufus, guests will suddenly find themselves in the magical world of Brer Rabbit, Brer Fox and Brer Bear.

It's here that *Splash Mountain* becomes one big cartoon-come-to-life with *Audio-Animatronics* characters singing, dancing and cavorting to the tune of "How Do You Do?" from "Song of the South."

"In an attraction that's filled with music, like this one is, you can't understand the characters when they talk," says Stone, "so instead all the characters sing their dialogue right along with the music.

"So you have Brer Rabbit singing, 'I'm headed for a little more excitement/I'm headed for a little bit of fun/I'm headed for a little bit of adventure/Time to be moving along.'

"In contrast, there's a roadrunner singing, 'He's headed for a little bit of excitement/He's headed for a little bit of fun/But he's headed for a little bit of danger/Time to be turning around.' "

From that point on, guests follow the familiar exploits of Brer Fox and Brer Bear as they try to catch Brer Rabbit (see page 12). But there are a number of surprises and changes along the way.

First is the return of Rainbow Caverns, those vibrant paint pots and bubbling geysers that were once an integral part of the *Mine Train Through Nature's Wonderland*, which disappeared to make way for *Big Thunder Mountain Railroad* almost 12 years ago. Here, they've been re-created in "the Laughin' Place."

Another is the layout of the attraction.

"One of the neat things about this show is that we have absolutely no walls that divide the show scenes," says Stone. "Instead, the show is divided by set pieces so that people will be able to look all the way to the other end of the bayou without giving away the story. It's all part of this big cartoon."

Despite the lengthy vistas, Gordon says guests will still feel as if they're right in on the action.

"It's a very intimate-feeling show," he explains. "Unlike *Pirates*, which is a massive expanse where most of the action is farther away, *Splash Mountain* is right on top of you. As you're going through the attraction, you're actually in the middle of—and very much a part of—what's happening."

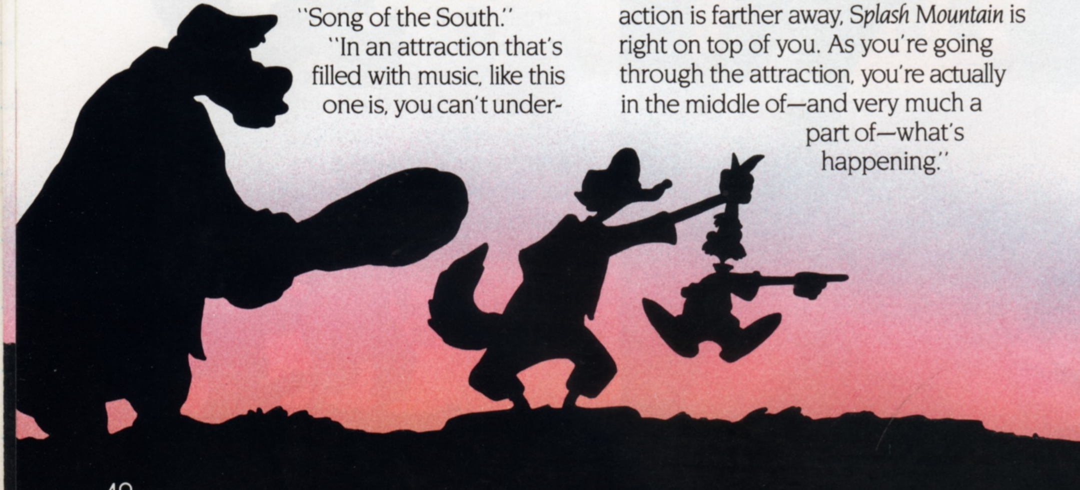
Splash Mountain has also been built differently than most Disney attractions. Usually, sets and props are built out of wood. In *Splash Mountain*, everything—grass, trees, signs, the characters' homes—is sculpted out of cement.

"There are a number of advantages to having everything done this way," explains Stone. "Number one, since we're in an area surrounded by water and it's always damp in here, these sets will last almost forever. They're also a lot faster to build than wood sets.

"And, finally—the main thing—we wanted these sets to look like a giant cartoon. You're coming from reality into this fabulous show that sort of busts open before you. The characters and the props have to look like they're in this cartoon, so that's why we did them out of cement."

(Top left): The world's longest flume drop takes shape; (above): John Stone sketches a new idea; (right): welding creates an eerie glow in the cavern; (center): Tony Baxter, John Stone, and Bruce Gordon survey their concept coming to life; (far right): sculpted plaster waits for the painter's brush.

Photography by Jerry Schneider



BRER RABBIT

Tony Baxter explains further: "In a cartoon you paint to blend everything together. The backgrounds are painted and then you add painted characters on top of those backgrounds. We've tried to do the same thing here."

"This is the most intricate, dimensionally detailed setwork Disney has ever done," adds Gordon.

Stone says the sculpting process was slow at first because the plasterers, most of whom were used to working on houses and skyscrapers, had to learn how to do everything.

"It was definitely something different for them," he says. "They're not used to doing plaster like this."

Finally, there's the ending, when Brer Fox and Brer Bear manage, again, to catch Brer Rabbit. The Imagineers have created an intricate Honey Trap for their climactic scene. "The honey trap is in one of the original stories by Joel Chandler Harris," explains Stone. "So we thought it would be fun to show Brer Rabbit getting stuck in the honey."

Having finally captured Brer Rabbit, Brer Fox takes his prey up to his lair atop Chick-a-Pin Hill, where he plans to make the rabbit his next meal. But Brer Rabbit pleads with the Fox to do anything to him—just as long as he doesn't throw him in the Briar Patch—which, of course, is exactly what Brer Fox does, just as Brer Rabbit intended him to. This time, however, we join Brer Rabbit for the ride—down that 52-foot, six-inch drop.

"As you're coming down the final drop, all you'll see at the bottom is this spiky, thorny Briar Patch coming at you" says Gordon. "But you go right through the briars into the bottom. As you go by the level of the lagoon, we have a series of 12 water cannons that spray water. As the log goes by, it will look like it goes underwater. We have bubblers out in the middle of the lagoon that continue the effect."

Instead of "drowning," though, guests will bank out over the Rivers of America and then head into the grand finale, a musical extravaganza featuring more than 30 characters atop a rocking showboat, singing "Zip-A-Dee-Doo-Dah."

"We want everyone to think the ride is over with the drop," says Gordon. "But then they reenter the show for the grand musical finale."

For Gordon, *Splash Mountain* has been a five-year labor of love.

"Putting *Splash Mountain* together has been an incredible experience," he says. "When I used to come into Disneyland as a kid, looking at all the rides and attractions, I wondered why they did certain things and why they didn't do certain things. I don't think I ever actually as a kid thought I'd be doing this, but the opportunity now to be actually creating a Disneyland attraction is truly astounding.

"It's an amazing feeling to be one of the people responsible for the future of Disneyland. It's great! It's like a dream come true."

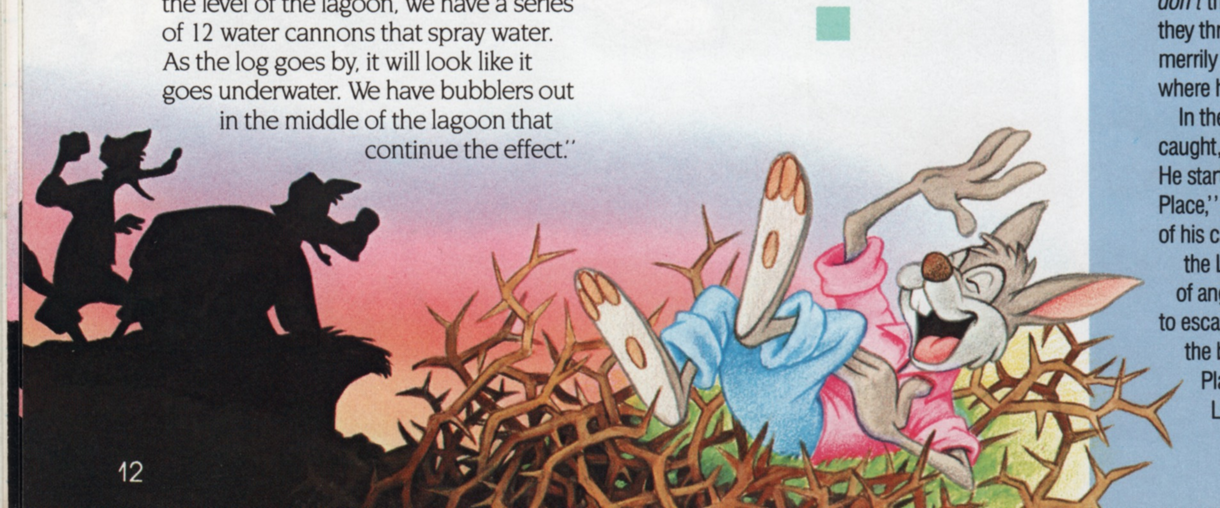
Then he adds:

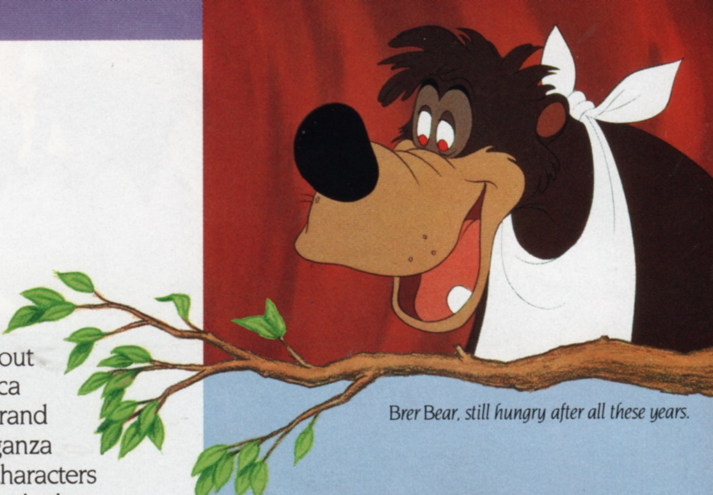
"This is the best ride we've ever done. It's the biggest, the best, the longest, the fastest. It's simply the most spectacular attraction you'll ever see."

And one of the wettest?

"Yes, people are going to get wet," says Gordon. "Why do you think we call it *Splash Mountain*?"

by Dave Fisher





Brer Bear, still hungry after all these years.

"SONG OF THE SOUTH"

"Song of the South," based on the *Tales of Uncle Remus* by Joel Chandler Harris, was first released in November, 1946. Set in the Old South during the mid-1800s, the story revolves around the relationship between Uncle Remus (James Baskett) and a young boy, Johnny (Bobby Driscoll), who has come with his mother to live on his grandmother's plantation.

To help Johnny through various problems, Uncle Remus recounts the adventures of Brer Rabbit, especially his encounters with Brer Fox and Brer Bear, two comic adversaries who are determined to make him their dinner one of these days. But, regardless of the clever plots set by Brer Fox, Brer Rabbit always manages to outwit the duo. As each tale begins, the scene dissolves from live action to animation.

In the first segment, Brer Rabbit is caught in a net and is left swinging from a tree. When Brer Bear comes along Brer Rabbit convinces him that hanging from a tree is a great way to make money. By the time Brer Fox arrives on the scene, Brer Rabbit is long gone, and Brer Bear is happily swinging in the net waiting for his big payoff.

The next trap Brer Fox sets results in Brer Rabbit being stuck tight in a gooey mess. While Brer Bear and Brer Fox debate over what to do with him next, Brer Rabbit pleads with them to do anything they like—just as long as they *please don't* throw him in the briar patch. Of course, they throw him into the briar patch and he hops merrily on his way, happily at home in the place where he was born and bred.

In the last tale, Brer Rabbit has finally been caught, and is tied to a stake ready for roasting. He starts singing "Everybody's Got a Laughin' Place," and succeeds in arousing the curiosity of his captors. When they make him lead him to the Laughin' Place, it turns out to be a hive full of angry bees. While Brer Fox and Brer Bear try to escape the stinging insects, they ask what's the big idea? "I didn't say it was *your* Laughin' Place," Brer Rabbit replies, "I said it was *my* Laughin' Place," and he heads for freedom, laughing hysterically all the way.

FRENCH FRANC. RUSSIAN RUBLE. JAPANESE YEN.

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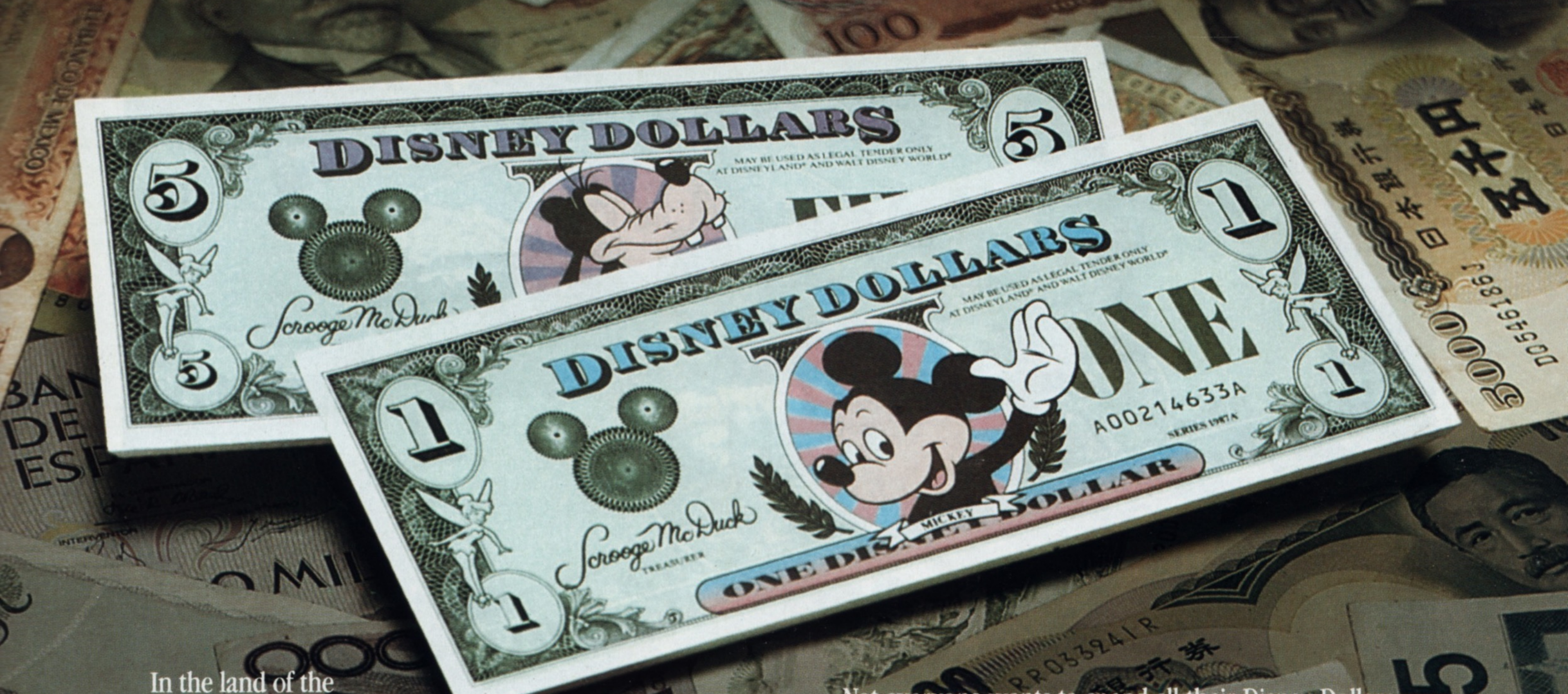
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CRITTER COUNTRY

The Critters are Coming

Although *Splash Mountain* is just now getting ready to open, its impending arrival created quite a few changes at Disneyland over the past few years.

"We realized early on that *Splash Mountain* was going to bring a lot more people to Bear Country than we've ever had before," says Larry Funk, Disneyland operations coordinator for *Splash Mountain*, "so we've taken steps to alleviate the congestion before it happens."

Making Room for *Splash* Mountain

Among the changes that have already occurred are the addition of an access bridge in front of *Pirates of the Caribbean*, a new plaza by the *Haunted Mansion*, the widening of several walkways leading to the new attraction, and the addition of three service windows at the Hungry Bear Restaurant.

Also added while the *Disneyland Railroad* was closed (due to *Splash Mountain* construction) was the new Videopolis Station next to *It's a Small World*. It opened last summer.

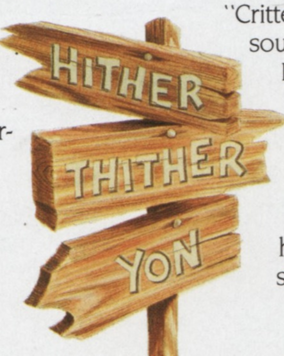
"People have always hurried to our most popular attractions as soon as the Park opens," says Funk, "and we know *Splash Mountain* will be one of those attractions from day one. We should be ready."

There Goes the Neighborhood

Perhaps the biggest change precipitated by *Splash Mountain*, though, is in its home "land," formerly known as Bear Country.

Formerly?

Yep. It seems a whole passel of new folks are moving into the neighborhood—rabbits, foxes, porcupines, alligators, frogs, possums, geese—and they wanted a share of the billing. So, as of November, Bear Country officially became Critter Country.



"I was always bothered by the fact that you'd leave Frontierland, go to New Orleans Square, and then essentially reenter Frontierland when you got to Bear Country," says Tony Baxter, executive producer at Walt Disney Imagineering.

Now guests will move from the old West feeling of Frontierland to the Dixieland atmosphere of New Orleans to the backwoods flavor of Critter Country, a place where animals are much more numerous than people.

"Critter Country is the deep woods south of New Orleans," explains Baxter. "That now gives us a smooth transition on the west side of the Park."

Most of the changes to the area are cosmetic. Hollowed-out logs doubling as makeshift houses, lanterns hanging outside burrows and tree stumps, paths leading into the woods are all evidence of the new tenants. Since most of the residents will be off "performing" at *Splash Mountain*, they won't be visible at home. However there will be carved wooden figures and benches decorated with the shapes of various critters.

"We don't have any critters outside their homes because we wanted the guests to have some fun guessing about them," says Charlie Kurts, one of the dimensional designers for Critter Country and *Splash Mountain*. "You don't want to define everything; then there's nothing left for the imagination."

In addition to the critters' homes, there will also be new names and merchandise for the shops. For instance, the Indian Trading Post has become The Briar Patch, featuring plush toys, including a new line of characters created especially for Critter Country (and, Baxter hopes, a new Saturday morning cartoon). Meanwhile, the Wilderness Outpost is now Crocodile Mercantile and, to be sure the bears (who are *not* gone) are not forgotten, the Hungry Bear Restaurant has changed only slightly to Hungry Bear Lodge. For light refreshments, there's also the new Brer Bar. Of course, the Country Bears will continue to perform a variety of shows in their own Country Bear Playhouse.

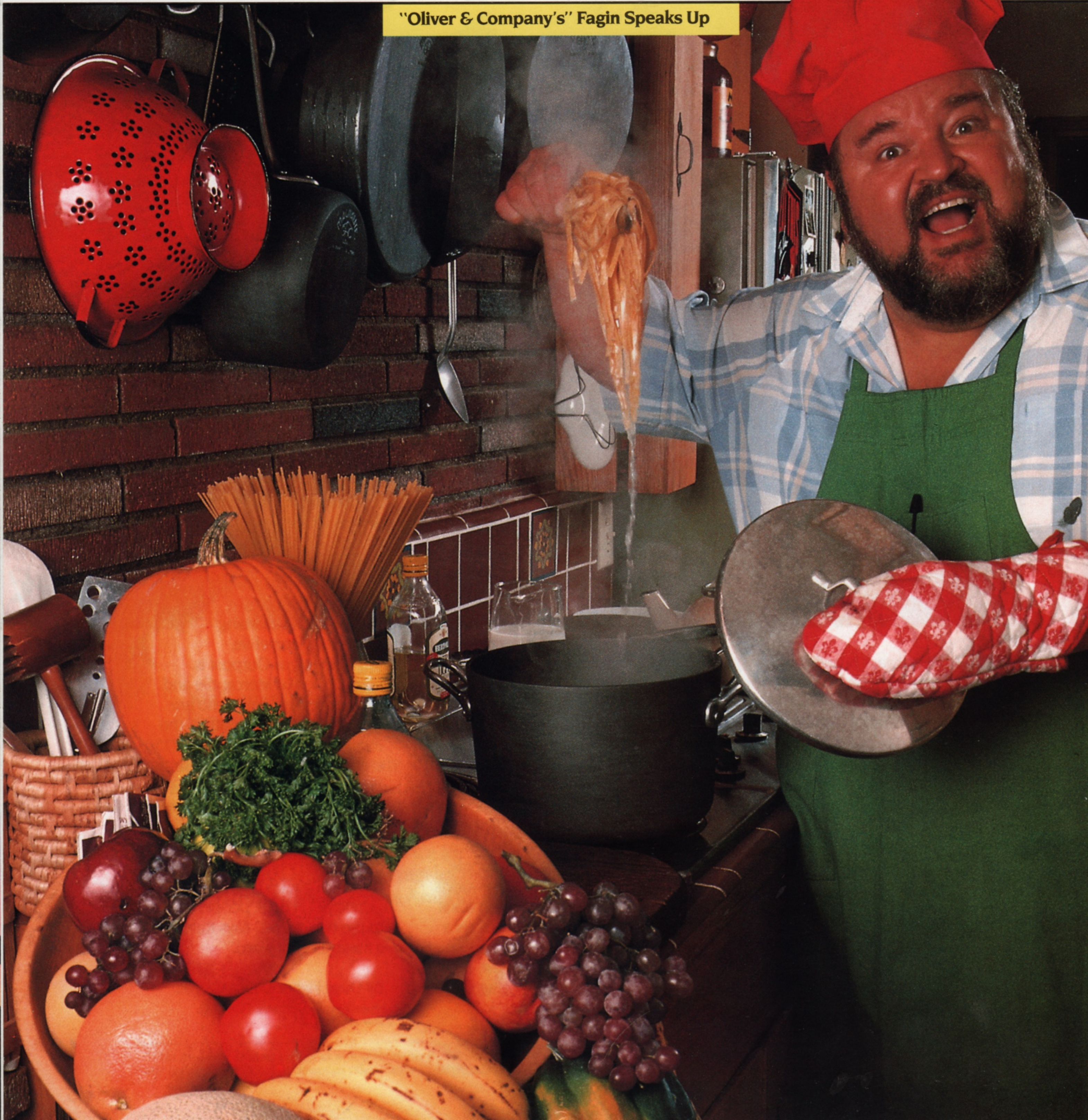
But will guests really relate to "Critter Country?" "I think people will get used to the new name," says Kurts, "It's really a *homey* kind of word."

by Dave Fisher & Lisa Carroll
Illustrations by Matt Mew

At Home With

Dom DeLuise

"Oliver & Company's" Fagin Speaks Up



(Left) An ivy-covered wishing well stands sentry duty at the DeLuise home; (right) coaxing a word from pet cockatiel, Coco

Dom DeLuise's suburban Los Angeles home has a wishing well on the front lawn, a winepress in the living room, and a backyard vegetable garden. They each say something about this man who is the voice of Fagin in the new Disney animated film "Oliver & Company." After having had a long and varied performing career, he's now the author of a cookbook (and a video reincarnation of the book), *Eat This...It'll Make You Feel Better.*

Dressed in dark slacks and a blue plaid short-sleeve shirt, DeLuise relaxed at home while he chatted about his Disney role of Fagin, his family and friends and, of course, his love of cooking.

First he points out the wishing well on his front lawn, a beacon for the many visitors who stop in daily. Once inside, guests are charmed by a special warmth which seems to fill every room of his Cape Cod-style home.

"We moved here twenty years ago from the East Coast. The schools were good and the land was flat so the boys could ride their bikes. We could have moved many times—my friend Burt Reynolds has three acres; I could have three acres too, but we've stayed because we like it."

On any given day there's a steady stream of company—friends, business associates, teenage sons, their friends and even—from time to time—a reporter.

DeLuise loves to point out the winepress to visitors—one of the many antiques which fill the sunny living room.

"My father made that winepress in 1928," he proudly tells guests. It conjures up visions of Italian hospitality—food, friends, and family. In keeping with that tradition, the backyard vegetable garden provides the freshest of ingredients for DeLuise's dinners, cooked in his own kitchen and served in the dining room.

Settling in to talk about his Disney film and his penchant for pasta, he relaxes on a ladder-back pine chair, which is pulled close to his antique honey pine dining table. The table nearly fills the room.

"The other night we had Mel Brooks and Anne Bancroft over for dinner," he says, warming to a topic he enjoys talking about—food and friends. "Mel Brooks sat right over there, Anne Bancroft there," he gestures across the refectory table which, like its owner, is of heroic proportions.

He stops for a moment to chat with some visitors who have stopped by. He brings out his pet cockatiel, Coco, and begins to discuss his newest diet, a Pritiken regimen.

He directs his assistant to get out the homemade fudge for his visitors, who include comedienne Ruth Buzzi. Buzzi and DeLuise have been close friends since she performed with him in the "Dominick the Great" comedy sketches on "The Garry Moore Show" during television's earlier days.

Popping a piece of fudge into his mouth, dinner invitations are extended, but Buzzi insists the DeLuises—Dom and his wife Carol—come out to dinner. Following much animated discussion, there's a flurry of good-byes accompanied by many wet kisses, and the visitors leave in a whirlwind of indecision.

Obviously disappointed in the disappearance of potential dinner guests, DeLuise returns his attention to the interview.

He picks up the thread of his story and continues with his reminiscence of his dinner with the Brookses.

"We had lentil soup—gorgeous soup!

"This was a simple meal because I'm trying to eat Pritikin. Then there was wild rice. And crookneck squash from my garden which we left uncut. We steamed it whole so no water got inside. You understand what I'm saying?" he asks. His expression suggests he strongly doubts the listener's ability to grasp the significance of cooking crookneck squash uncut.

Here is a man who is as comfortable in the kitchen as he is on the stage or in front of a camera or microphone.

While fans have enjoyed his work on television, in nightclubs, and in films for more than 25 years, DeLuise really loves to star in his dining room among a cast of friends gathered from his films and shows.

"Last night we had a reception for

(Left) The DeLuise recipe for a gourmet meal: a gleaming kitchen and garden fresh ingredients; (right) actress Carol Arthur is Dom's real-life leading lady

Burt Reynolds and Loni Anderson. We missed the wedding because I was working, so we had this party for them."

Testimony to the party are the vases of fresh flowers which Carol Arthur, actress, wife, and mother of his three sons, is rearranging on the dining room tea cart. On the other side of the room, lying flat on the edge of the sideboard, is a beautiful, unframed color portrait of the bride and groom. When asked if he thought he might be godfather to any Reynolds' offspring, he looks startled and says, "I don't know. I'd *like* to be."

Dom proves himself handy with tools outside the kitchen, too

While he chooses the role of host for himself, it's others who choose him for various roles requiring his special brand of joyful verve.

"It's hard to say how roles come to me," he says.

"Once I was at a dinner party, Gene Wilder was also there, and I began doing voices of old actors."

Providing a demonstration, DeLuise launches into a routine where he slides his melodic voice from Charles Laughton to Ethel Barrymore.

"Next thing I knew, Gene Wilder asked me to play his aunt in a movie called 'Haunted Honeymoon.' That's how I got to be Aunt Kate.

"In the case of the Fagin voice role, Disney people called me up to ask me to audition. I haven't auditioned for a long time, but I said 'Sure' and did it. By the time I got home I had the part."

Prior to the audition, DeLuise had received critical acclaim for his voice-over performance of Jeremy the Crow in the animated feature "The Secret of NIMH." He also had the voice role of a vegetarian cat in the Steven Spielberg film, "An American Tail."

Working in a recording studio is different than doing a film or nightclub act.

"In movies there is a lot of support and the luxury of doing things over and over again," says DeLuise.

"In my nightclub shows I have to rest a lot, because when you are on stage the audience wants you to be very joyful, and that takes energy.

"I like all the different types of work—acting, directing, voice-over—it's all great.

"When I worked on the Disney film, 'Oliver & Company,' doing the Fagin character, I was the only actor there. There were technicians but no other actors. I didn't get to work with Bill Joel, who plays the Dodger, or anyone else."

But, as it turns out, that's not all bad. "It turned me on to try to come up with new ideas. I could say a phrase 20 times. Never worrying about what I wanted, always what the director wanted. I was disturbed, frightened, fearful, suicidal, all on the same line. I gave as many readings as possible. Invariably, they'd finally say, 'Oh, that one was great!' and then they'd have it."

As an actor who works to please the director, instead of just himself, DeLuise has learned over the years not to pay too much attention to reviewers.

"Of course, if they say, 'He's a comic genius,' I remember that.

"But once a reviewer wrote that I had less right to be behind the camera than I had to be in front of it. Then he went on to say he hadn't liked my work on the Dean Martin TV show. He didn't like my movie, my TV work, my career. So I asked myself—why was I looking at this?

"I called the newspaper where the writer worked and asked to speak to this guy. A woman asked who was calling and when I told her she got so excited. She said she had seen the picture and loved it. I told her what this guy had said about me and she said, 'This guy is a creep. He has no schmaltz—no heart.'

"I figured this lady was more of what I was interested in. She was my audience. I don't need to be liked by every single person. If a picture is a hit and people go to see it, that means the world to me."

Just then the door opens and another visitor stops by. This time DeLuise insists the guest take home a package of wild rice. He even provides cooking instructions.

As the afternoon goes on there are more visitors. In addition, David, the 17-year-old son, runs in, kisses his father, politely greets the reporter, turns on his bare feet to fetch a towel and is gone, all within two minutes.

Gesturing toward photos of family and friends, DeLuise admits *that's* what his life is all about.

After some playful kidding, son David finds himself heading for a fall, but he knows, with Dad, it's all in fun

"It's not about money. That's for sure," he says.

A really good time for DeLuise is having friends over for one of his special dinners.

What would be a favorite dinner?

"I'd have the Brookses, the Reynoldses, Juliann Griffin, the Gelbarts, Gene Wilder and Gilda Radner, and Norman Lear and his new wife, who is having a baby in 20 minutes," he says.

"I'd serve homemade bread. Capello d'Angelo (angel hair pasta) with fresh tomato sauce. Salad from my garden with mozzarella cheese, fresh basil and olive oil. And I'd do an apple crisp with frozen yogurt—the kind without fat or sugar—for dessert."

After chatting for two hours or more, DeLuise is beginning to look at the clock.

"Do you have any more questions?" he asks. "You've either got to stay for a meal, move in, or finish."

All right. One more question.

When the time comes—heaven forbid it should not be for another hundred years—how does he want to be remembered?

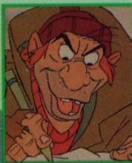
"He was kind. He knew how to love. He knew how to laugh.

"He did *not* know how to diet."

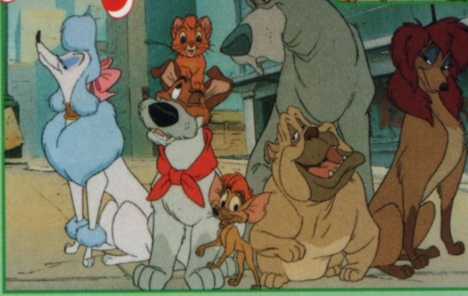
by Angela Rocco DeCarlo
Wayne Williams, Photographer

"If a picture is a hit and people go to see it, that means the world to me."

OLIVER & Company



Fagin, leader of the pack



Be on the lookout at your neighborhood theatres for the debut of "Oliver & Company," the 27th full-length animated feature from Walt Disney Pictures. If the plot of the film seems somehow familiar, it may be because it's a modern-day version of the ever-popular Dickens tale, *Oliver Twist*.

Oliver, the lone remaining occupant in a box marked "free kittens," finds himself in a strange and frightening new world—the busy streets of Manhattan.

Friendly faces are rare and prospects for a good meal even rarer until the hapless kitten meets a street smart dog named Dodger who takes him under his paw. Together they launch a two-pronged surprise attack on an unsuspecting hot dog vendor and manage to steal away with a steaming ribbon of fat franks.

But then, Dodger shows his true colors and refuses to share the spoils with his naive new partner. He announces that the "dynamic duo" is now the "dynamic uno," and tells Oliver that this is a valuable lesson in "street savoir faire." With that, the Dodger beats a hasty retreat from the bewildered kitten.

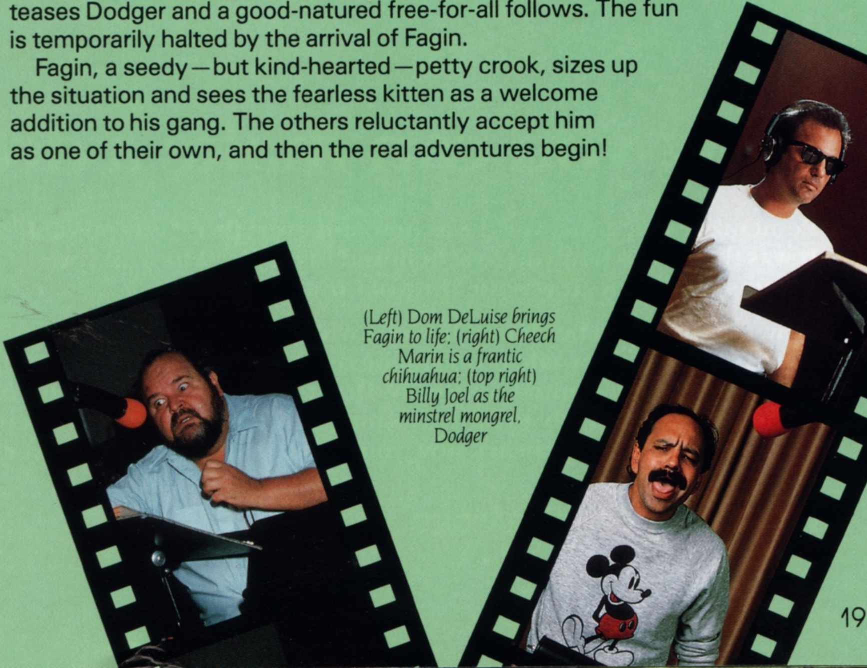
However, Oliver has learned his lesson well, and he shadows the cocky canine through the traffic and back alleys until he sees him disappear into an abandoned barge on the river. This proves to be the hideout of Dodger and his fellow gang members, a motley crew of misfit mutts who pick pockets for their human master, Fagin, as a means of survival.

As the gang feasts on hot dogs, Dodger boasts of his confrontation with a ferocious razor-clawed feline. In the middle of this tall tale, Oliver, who has been listening from above, crashes through the roof. Realizing that this tiny kitten is the "ferocious feline," the gang teases Dodger and a good-natured free-for-all follows. The fun is temporarily halted by the arrival of Fagin.

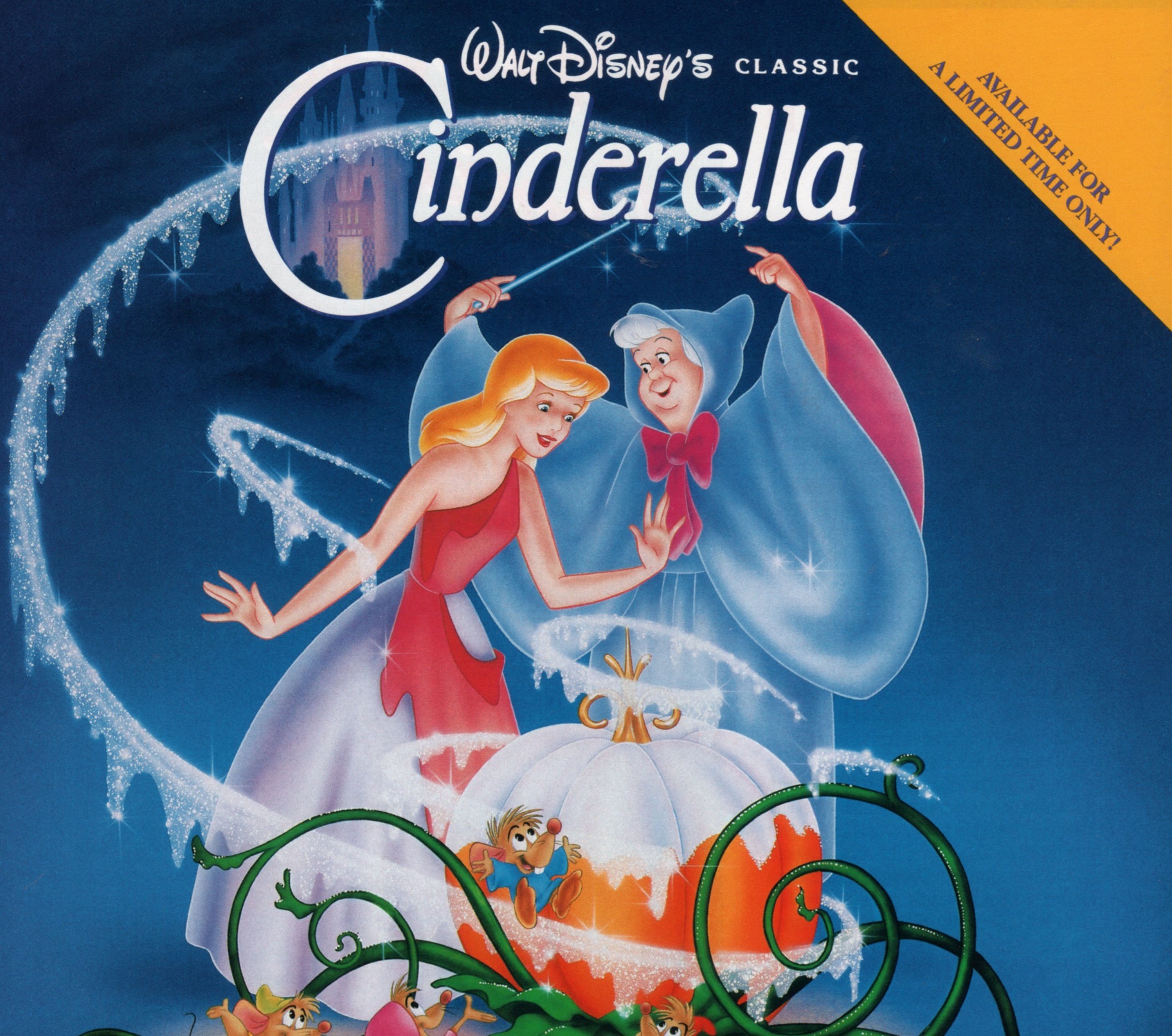
Fagin, a seedy—but kind-hearted—petty crook, sizes up the situation and sees the fearless kitten as a welcome addition to his gang. The others reluctantly accept him as one of their own, and then the real adventures begin!

A Star-Studded Cast

Billy Joel as Dodger, New York's coolest quadruped. **Bette Midler** as Georgette, a pampered Park Avenue poodle. **Joey Lawrence** as Oliver, an innocent kitty in a big, bad city. **Cheech Marin** as Tito, an excitable chihuahua with a latin temper. **Dom DeLuise** as Fagin, the bumbling ringleader of pickpocketing pooches. **Richard Mulligan** as Einstein, a large, slow-witted mutt. **Roscoe Lee Brown** as Francis, a blue-blooded bulldog with a taste for Shakespeare. **Sheryl Lee Ralph** as Rita, a tough-talking but kind-hearted "dog of the streets."



(Left) Dom DeLuise brings Fagin to life; (right) Cheech Marin is a frantic chihuahua; (top right) Billy Joel as the minstrel mongrel, Dodger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Walt Disney's Classic
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GOLDEN OAK: TAKE 2

On Location at the Ranch

In the Summer 1988 issue of DISNEY NEWS ("Shooting at the Golden Oak"), we told you about the Disney-owned Golden Oak Ranch—one of the Company's most valuable, but less touted assets. In this issue, writer Joe Burns takes us back to the Ranch for a look at what's been going on there over the years, and what's in store for its future.

GOLDEN OAK RANCH
MAIN ENTRANCE
FIRE

Foreman Pat Patterson (left) personifies the rugged spirit of the Golden Oak. Symbols of the ranch's movie career include a man-made lake (above) and leftover film props resting in the boneyard (right).

Pat Patterson, foreman of the Golden Oak Ranch, could have come straight from central casting. The wind-chiseled face is just what you'd expect from a man who spends his days in the great outdoors. Although Pat wasn't hired because he looks the part, at the Golden Oak, appearances *can* be important.

This 708-acre location is a movie ranch, and Patterson is head honcho there for The Walt Disney Company, which has owned and operated the Placerita Canyon property since 1959. Patterson has been a permanent fixture at the Golden Oak for over 20 years. Prior to his current career in "show business," he was a police detective in Midland, Texas.

"I've seen this meadow full of cavalry and Indians," Patterson said as he roamed the land in his pickup truck. The scenery here is beautiful and varied, with sprawling meadows, majestic oak trees, streams, creeks and canyons. For Patterson, every inch of this ranch is loaded with memories.

"They filmed a lot of 'Bonanza' out here," he recalls. "We dammed the streams and made it deeper so that Dan Blocker could carry a man across."

Touring the Golden Oak with Patterson is better than a detailed map to the stars' homes. "That was Charles Lindbergh's house in a film about his son's kidnapping," he says, indicating a huge colonial home which dominates one end of a long valley. But a step over the threshold brings disappointment. This impressive "mansion" is really nothing more than a false front supported by a drab wooden frame.

The Disney touch is evident throughout the Golden Oak Ranch, where natural beauty is given a helping hand. Horticultural maintenance is a year-round process, with the emphasis on keeping things green, especially during the dry summers.

Earthen berms, like those at Disneyland, have been built to hide service roads and flood channels from the camera's eye. And just like at the Disney Theme Parks, few buildings at the Golden Oak are what they appear to be. One of the more unusual structures here has four walls and a roof, but it's really two buildings in one. Viewed from one angle, it is a white church; from another angle, it is an old red barn.

Patterson mentions that another structure, a mansion used to house Lucille in "Mame," has since been dismantled. A catalogued "boneyard" holds the movie versions of everything from a ski lift building to a rusting special effects machine. "I don't even know what some of these things are," Patterson says, "But the Studio does."

As he walks through the boneyard,

Giant pots helped create the illusion of Darby O'Gill's "little people." (Inset): The colonial "mansion" of Charles Lindbergh.

Patterson passes several large pots—almost six feet tall. These were props used in "Darby O'Gill and the Little People"; the oversize pots were designed to make normal people look like leprechauns.

Not far from the pots lie the dismantled remains of a lighthouse used at Morro Bay for "Pete's Dragon."

Movie artifacts are scattered throughout the Golden Oak.

In the middle of a large field is a few hundred feet of railroad tracks that lead nowhere. Patterson can't remember the film these tracks were used in, but he does recall that they were needed only once. Now they lie silent in the sun, a forgotton moment in movie history.

Nearby, under an oak tree, is a keelboat from "Davy Crockett and the River Pirates." This craft was originally used in the filming back east, and then shipped to the Disney Studio for storage. When Studio space became critical, the Golden Oak was chosen as its final resting place.

The Golden Oak first became a star for the Disney Studio when it took on the role of the Triple R Ranch for "The Adventures of Spin and Marty" television series in 1955. Now, more than 30 years later, traces of the old Triple R still exist.

A few old barns used to make up the "Ranch" are still standing; and near the top of a hill is an outdoor swimming pool which played a little-known but vital role in the series.

This swimming pool was never seen on camera, but the young cast used it almost every day during the summer to cool off and to practice their diving skills. Dive practice was particularly important because diving contests had developed into an integral part of the story line for "Spin and Marty."

While the Golden Oak pool proved great for practice sessions, the "Spin and Marty" script called for a large lake with a tall dive platform. The Golden Oak has a lake but it's not very large, or very deep. So, water scenes for the series ended up being shot at another location.

Near the Golden Oak pool is the Ranch's headquarters—reminiscent of the days when the West was still untamed country. This handsome but unobtrusive guest house sits beneath oak trees and overlooks a man-made waterfall which flows into a man-made lake.

Foreman Patterson wipes his boots carefully before he enters the homestead. It is kept fully furnished and spotless.

Once inside, Patterson points to several photographs on the walls which were taken by a former part-time resident. The photographer was Walt Disney.

"Before he died, Mr. Disney used to come up here and work," Patterson recalled. He recounted the time when a curious deer peered into a window of the house and Walt snapped the picture which still adorns one wall. The deer's eyes could have been the inspiration for "Bambi," except that the movie predated the photo.

Bob Gibeaut, who recently retired as Vice President of Studio Operations, recalls how Disney felt about the Ranch. "Walt loved it. He was a very casual man. He seriously considered building a house and living there."

About a year after he purchased the Ranch, Walt held a little celebration, western-style, for his Studio employees. For the event, the Golden Oak was transformed into one big country hoedown—complete with barbecue, square dancing, and special guides to take the kids out boating and fishing.

Within the last few years movie ranches have become a dying breed. Rising real estate prices and urban sprawl have gobbled up many of the old movie ranch sites. But as the landscape of Southern California changed, one aspect of movie production remained constant. The major studios continue to need outdoor film locations close to home.

Maybe that's why it's not unusual to find the Golden Oak filled with production trailers from Paramount, Warner Brothers, Columbia, Universal, Lorimar, Twentieth Century Fox and, of course, Walt Disney.

Besides motion pictures and TV programs, commercials are also shot at the

Elliot ("Pete's Dragon") probably wouldn't recognize these remnants as the lighthouse that once guided sailors home from the sea.

Golden Oak Assistant Jesus Guerrero checks out an Indian canoe in the boneyard.

Golden Oak on a regular basis. In fact, the Golden Oak's most famous landmark, the old covered bridge, was built for a commercial. It has since been featured in numerous other productions.

Colonel Sanders has peddled chicken at the Golden Oak from the porch of the colonial house, and one thousand cats once filled a small glen for a cat food commercial.

Patterson remembers the cat commercial with a smile. "They had too many cats. They got so excited that they wouldn't eat their food." Eventually the frantic felines did calm down, remembered they were hungry, and began to act like the professionals they truly were.

Little has changed at the Golden Oak Ranch since Walt Disney stayed here. The pace is usually unhurried and peaceful.

But the Golden Oak can be a busy place, too.

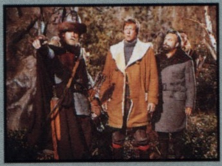
Occasionally there are days when five production companies are operating at different Ranch locations. Patterson and his assistant foreman, Jesus Guerrero, make sure that the directors get exactly what they want. If a building needs to be moved, or the background plants, it's rarely a problem.

With over 40 years of movie ranch experience between them, Patterson and Guerrero know how to keep filmmakers happy. Likewise, the filmmakers know how to keep the caretakers happy. The ground rules are very clear: the renting studio can make all the physical changes they want, but at the end of a shoot everything must be returned to its original condition. Patterson never has a problem in this area. Film crews know that if they don't follow the rules, they won't be back.

The future looks bright for the Golden Oak. Major studios continue to use the facility because of the convenient location and varied scenery. But the most important factor is the Disney commitment to quality. Filmmakers come to the Golden Oak Ranch with every expectation the grounds will be lush, green, and well-maintained. After more than 30 years, they haven't been disappointed yet.

Written and photographed
by Joe Burns

Over the last three decades, some of the most popular films and television shows have used the beautiful vistas of the Golden Oak Ranch for their backdrops. Below are scenes from a few of these—both Disney and non-Disney productions. Match the photos to their titles and find out your role in the "credits": 1–3—Understudy; 4–7—Featured Player; 8–9—Top Billing!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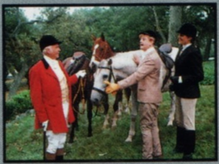
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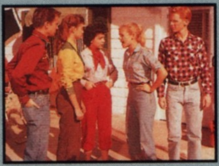
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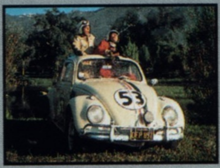
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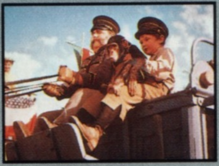
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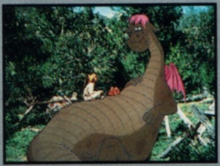
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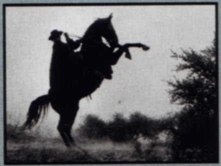
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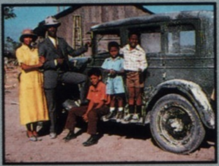
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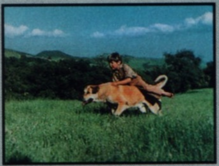
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____ Pete's Dragon

____ Roots II: The Next Generation

____ Murder, She Wrote

____ Toby Tyler

____ Old Yeller

____ Island at the Top of the World

____ The Adventures of Spin and Marty

____ Herbie Goes to Monte Carlo

____ Zorro

Answers on page 46.

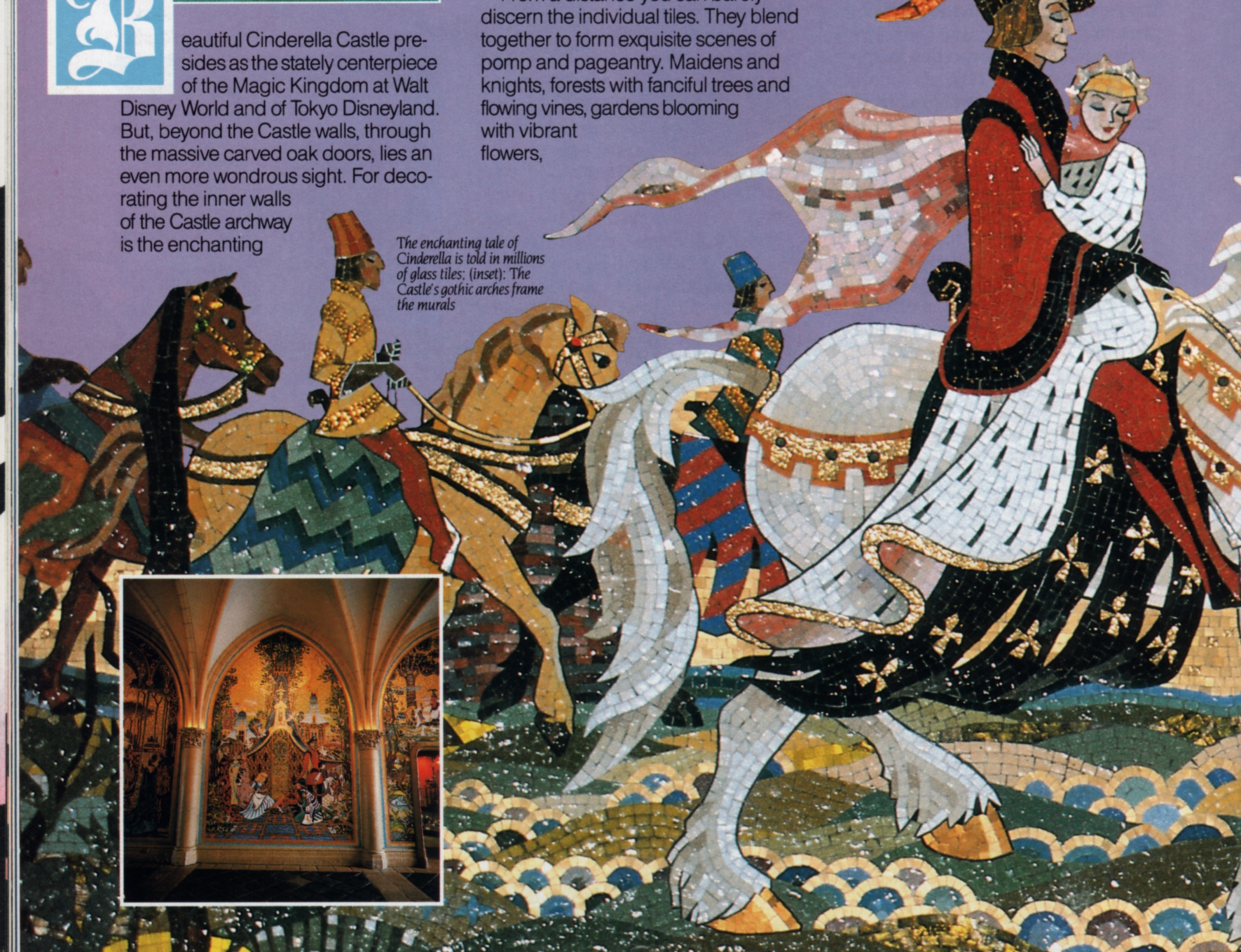
Christmas Patterns

from Cinderella Castle

Beautiful Cinderella Castle presides as the stately centerpiece of the Magic Kingdom at Walt Disney World and of Tokyo Disneyland. But, beyond the Castle walls, through the massive carved oak doors, lies an even more wondrous sight. For decorating the inner walls of the Castle archway is the enchanting love story of Cinderella, told in millions of pieces of colored glass.

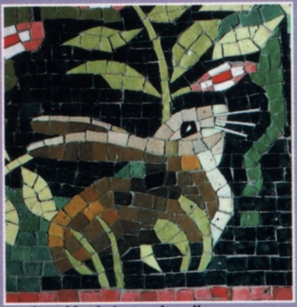
When the Castle was being constructed, artisans crafted these tiny glass tiles, then carefully placed them into a picture mural inlaid into the towering walls of the entry. This type of tile-covered mural is called a mosaic.

From a distance you can barely discern the individual tiles. They blend together to form exquisite scenes of pomp and pageantry. Maidens and knights, forests with fanciful trees and flowing vines, gardens blooming with vibrant flowers, shy forest animals and, of course, Cinderella and her Prince Charming are all part of this picture perfect fairy tale. Each separate scene is composed of hundreds of tiles painstakingly cut, perfectly fit, and finally glued together to create a true masterpiece.



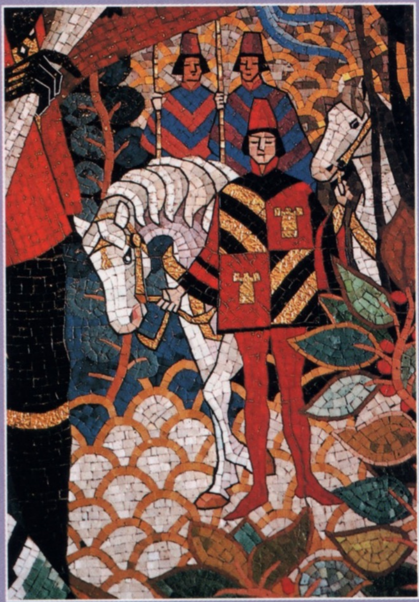
The enchanting tale of Cinderella is told in millions of glass tiles; (inset): The Castle's gothic arches frame the murals

We thought you might enjoy creating your own mosaic decorations and cards for Christmas. Some are quite simple, and easy to make. Others are more complex and take a lot of time and patience—but the results are well worth the effort.

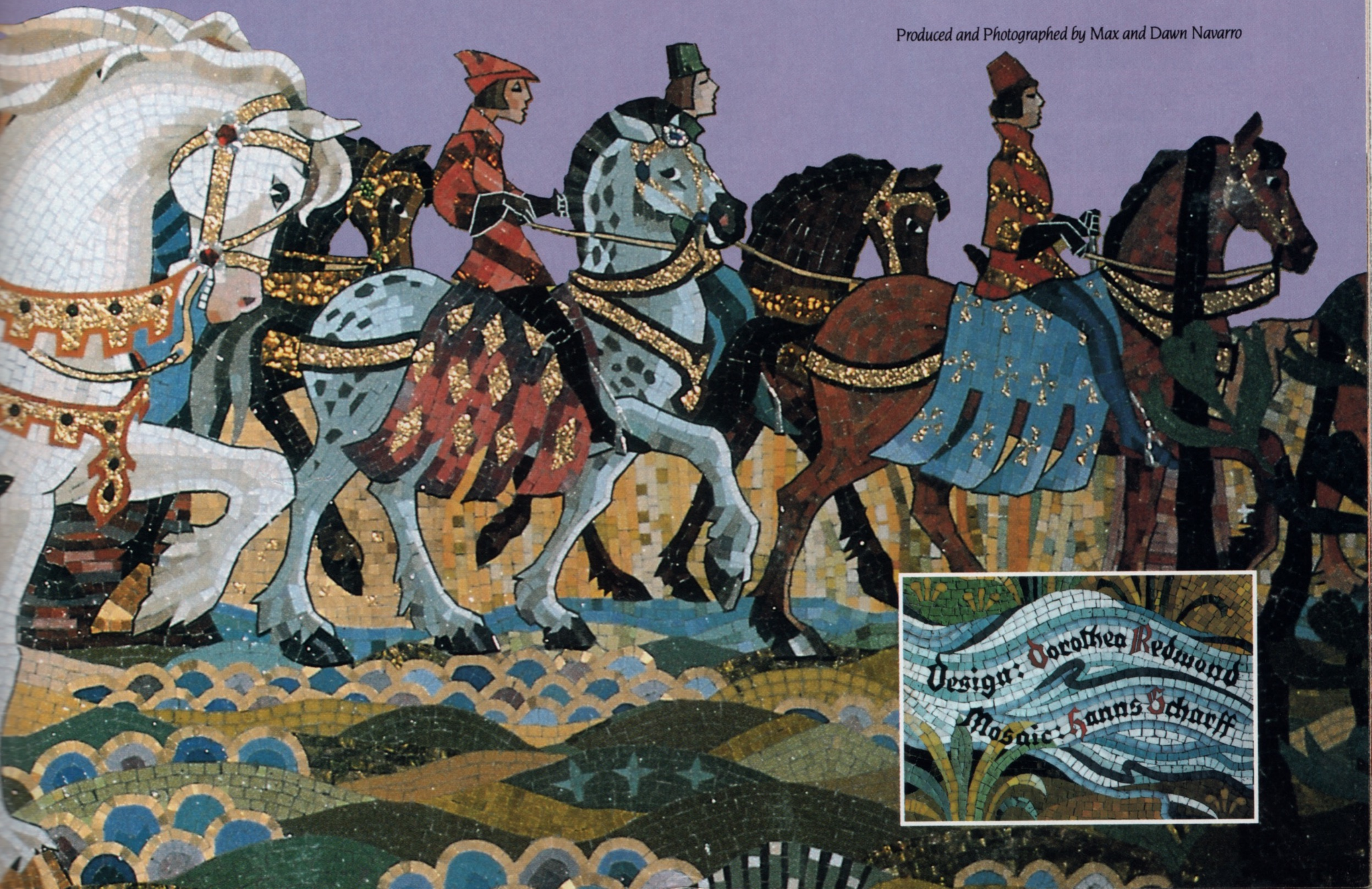

A tile rabbit hides in the tall grass

Mosaics can be made with many different types of materials, including glass, wood, stones, fabrics, acetates and paper. For the mosaics you see here, we used some of the patterns from Cinderella Castle. We cut, fit and glued paper squares into simple mosaic cards; for more intricate cards and a bright acetate window mosaic we used the rabbit and mice scenes from the Castle.

Michelle is making mosaic cards from a variety of colored papers. The square patterns are fun and as easy as bibbidi-bobbidi-boo. Cut one-inch squares of paper, glue and place into position on heavy paper. The animal mosaic cards require more precise cutting and fitting. They take more time, but your friends will definitely appreciate the finished product.


Knights in beautiful detail

Produced and Photographed by Max and Dawn Navarro



A WORLD within THE WORLD

Uniting Nations Through World Fellowship

The plane enters its final approach and in a matter of minutes will touch down at the Orlando International Airport. The date is September 13, 1987. The pilot announces that the temperature outside is 96 degrees and the humidity is almost as high. You gaze out of your window and your mind wanders back to the good-byes you so recently said to family and friends. As the plane descends, your eyes focus on the ground below, flat in every direction and water everywhere. Excitement and apprehension hit you at the same time. Did you make the right decision? You'll find out soon enough.

And so begins another year in the World Showcase Fellowship Program at Epcot Center.

Epcot Center, which opened at Walt Disney World on October 1, 1982, consists of two distinct "worlds." Future World is dedicated to highlighting technological advances in energy, agriculture, transportation, health and communication. Across the lagoon in World Showcase, eleven nations have gathered to provide guests with an authentic experience including architecture, cuisine, merchandise and entertainment indigenous to each country.

To add to the authenticity of each World Showcase pavilion, The Walt Disney Company recruits young adults from around the world to staff them. The Fellowship Program offers these participants a unique opportunity to work, live and learn with representatives from the eleven different cultures showcased. In its five years, the Program has hosted nearly 300 such representatives. The 1987-88 program included 43 participants from Canada, the United Kingdom, France, Morocco, Japan, United States, Italy, Germany, Norway, China, and Mexico.

Working and Learning

Fellowship students are required to work four days per week in a variety of jobs within World Showcase. The year includes four-month rotations in foods, attractions and merchandise. The work experience involves greeting guests, introducing shows, seating diners and serving food in restaurants, selling merchandise in shops, selling tickets, and operating land and water vehicles.

Chris Cormack is from Aberdeen, Scotland. He was one of three representatives from the United Kingdom (England, Wales, Scotland, and Northern Ireland.). "The job rotation is an excellent idea. Because the United Kingdom pavilion doesn't have a film or similar attraction, I had the chance to drive the buses on the promenade. I was able to meet other people and see what they were all about."

As part of the learning experience, Fellowship students attend seminars one day per week, except during peak attendance periods when they are needed to work in World Showcase. Sessions led by senior representatives from a variety of areas cover all aspects of The Walt Disney Company, including Marketing, Guest Relations, Human Resource Development, and Merchandise. The students also attend international and political science classes at a local community college.

Living and Learning

As part of the cultural exchange, participants are also required to conduct a formal, six-hour, cultural presentation to their peers on their own homeland. This year some of the countries served food; some created audience participation and humorous skits; and many made arrangements for the group to dine at the country's World Showcase restaurant after the seminar.

Susan Rogers, one of five Canadians in the program, found the presentations revealing. "The little things people talked about captivated me the most. Some people would brush off your questions in an everyday setting, saying they were exactly the same as you. But, in the presentations, when people answered truthfully what they had for breakfast, or how they related to their families, or how they spent their weekends back home, that was interesting because it's *not* the same. Some of the other things people talked about we had learned in history, so it was the little things that were captivating."

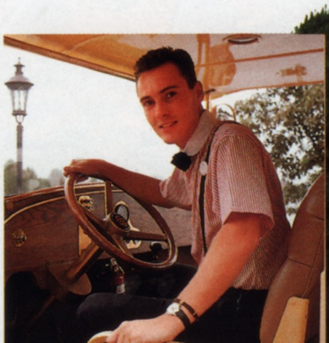
The participants are housed together in fully furnished apartments provided by the Company. There are usually three per apartment, with each roommate coming from a different country. This part of the program allows participants to interact and become more familiar with each culture on a full-time basis.

Alejandro Santander lives in Poza Rica, Mexico. "The most positive experience for me was living with people from other countries. I really got to know my French and Japanese roommates. Living together like that breaks down whatever stereotypes you have."

Playing and Learning

In their spare time, this year's Fellowship students kept busy with a variety of activities. There was an overnight canoe trip, a

Right: Spaceship Earth peeks over Mexico; below: Chris Cormack from the United Kingdom tours the Promenade in his omnibus



buffalo burger barbecue (sponsored by the Canadian group), basketball and racquetball games, tennis matches, and a softball game which pitted the Japanese (who numbered 11) against everyone else. Akira Emura, a former gymnast, led the Japanese cheerleading section as they chanted on the sidelines for their players. Office and construction workers looked on curiously as the Japanese, many of whom had never played softball before, put up a gallant, but futile, effort.

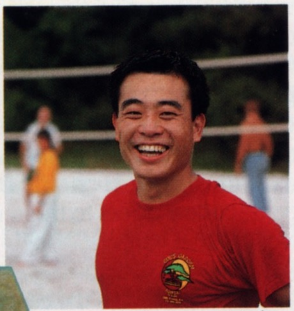
Sze Man Lau, a native of Hong Kong, says her most memorable event was the Fellowship Christmas party. "This was the first time I felt really happy at Christmas. In Hong Kong, Christmas is very commercialized. Here, everyone was so excited giving out presents and sending out cards. I went to the party dressed as one of Santa's helpers. Before the party I didn't know what an elf was. I gave out presents and had a lot of fun."

Yasuyuki Ikematsu, who resides in Tokyo, Japan, has similar feelings. "Christmastime was very exciting...the party was a lot of fun. Each country sang Christmas carols in their own language and each brought food for a potluck dinner. It was great to see everyone together."

Communicating and Learning

Fellowship students are also involved with special appearances and media interviews on behalf of the Company. Schools in the Orlando, Florida, area had the chance to have students meet representatives from each of the eleven countries.

Valerie Vettard lives in the agricultural town of St. Denis en Bugey, France. She was one of several Fellowship students chosen for a media interview. Valerie explained the program to a French television crew traveling the world in search of French citizens working abroad.



Left: Gouming Cai (China) found freedom on the road; above: gymnast Akira Emura led the cheering for Japan's baseball effort; below: Morocco shimmers as the "Jewel of Africa"

Valerie said she would recommend the program to people who want to learn about other cultures. "I was very curious about my roommates, especially Etsuko Oide who is Japanese. They have a very different culture. Their cooking is different. They are friendly, hospitable, but very quiet. The best part of this program is learning about the way other people think, behave and live."

Leo McGugan is the Senior Representative in the Epcot Center Cultural Office. She began her career with Walt Disney World 16 years ago as a Tour Guide in Guest Relations at the Magic Kingdom. According to Leo, the Fellowship Program has two main goals: "The first goal is to promote international understanding. This is accomplished through the living experience. The second goal is to develop future business leaders. Many past alumni write and tell us how their association with Disney has opened many doors to them in their professional careers."

The reasons for participating in the program are as varied as the people. Participants come to see America firsthand, take a break from studies, or better their English skills. Whatever the reason, the World Showcase Fellowship Program really does succeed in its stated goals.

Guoming Cai lives in Shanghai and is the only Fellowship student to come from a communist country. He is also the only married participant. "I felt uncomfortable at the start, however, people are kind and we had an open discussion of ideas. Being here has helped promote a better understanding of my country, which is undergoing change."

Guoming traveled around the United States and Canada, and he taught himself how to drive. "It is very expensive in China to own a car. In China, driving is an occupation, it's not done for pleasure. For me, it was an unbelievable feeling. Having my own car gave me the freedom to travel."

Guoming's monthly rent in China is equivalent to the price of two cans of Coke. He said when he returns home he will use some of his money to purchase a video camera and playback machine. And, although he will miss his lifestyle in America, he is looking forward to being reunited with his wife and 18-month-old daughter.

Saying Good-Bye

As the Program reaches the end of its year's run, The Walt Disney Company sponsors a trip to Washington D.C. and New York, providing both air fare and hotel accommodations for the students. It is the last time they will be together as a group.

Lisa Brooks is one of the American participants in the program. "I don't want to see everyone leave, but I'm ready to move on and accomplish other goals. This program is the best thing I've ever done. I learned more this year than any other year in my life."

Leo McGugan echoed the sentiments of many of the participants on their final days together. "It's really hard to say good-bye to so many nice people that you've met and become acquainted with. One of the things I like best about my job is not only do I have the responsibilities of a supervisor, but I also (I hope) become a good friend. The hardest thing is to say good-bye."

Moroccan-born Mustapha Kjaouj summed up the program best. "This was the greatest year of my life. I may be exaggerating, but if the program continues it might influence world peace. Generations are going to meet here. They will get to know and understand each other, and once you have a better understanding you don't care about the rest. Nothing else matters, not the flag or the political system. The only thing that now has value in your eyes is the human being himself."

The date is September 4, 1988. You stand in the lobby of a New York airport. A voice announces that your flight is now ready for boarding. Your mind wanders back to the good-byes spoken just hours ago in the hotel lobby. This time sadness and apprehension hit you at the same time. You will return home a changed person. So, did you make the right decision? You finally have your answer, and it's an unequivocal "Yes!" In the past year you have come to understand ten other countries and cultures that, until now, were just places on a map.

by David Lesjak
Photography by Gary Kruger

MEXICO
PARIS

Left: Susan Rogers (Canada) was "captivated by the little things"; center: from left, roommates Sebastien Monnet (France), Katsuyuki Yoshida (Japan), and Alejandro Santander (Mexico); below: Germany provides a Bavarian backdrop; below right: the graceful Campanile (bell tower) beckons guests to Italy

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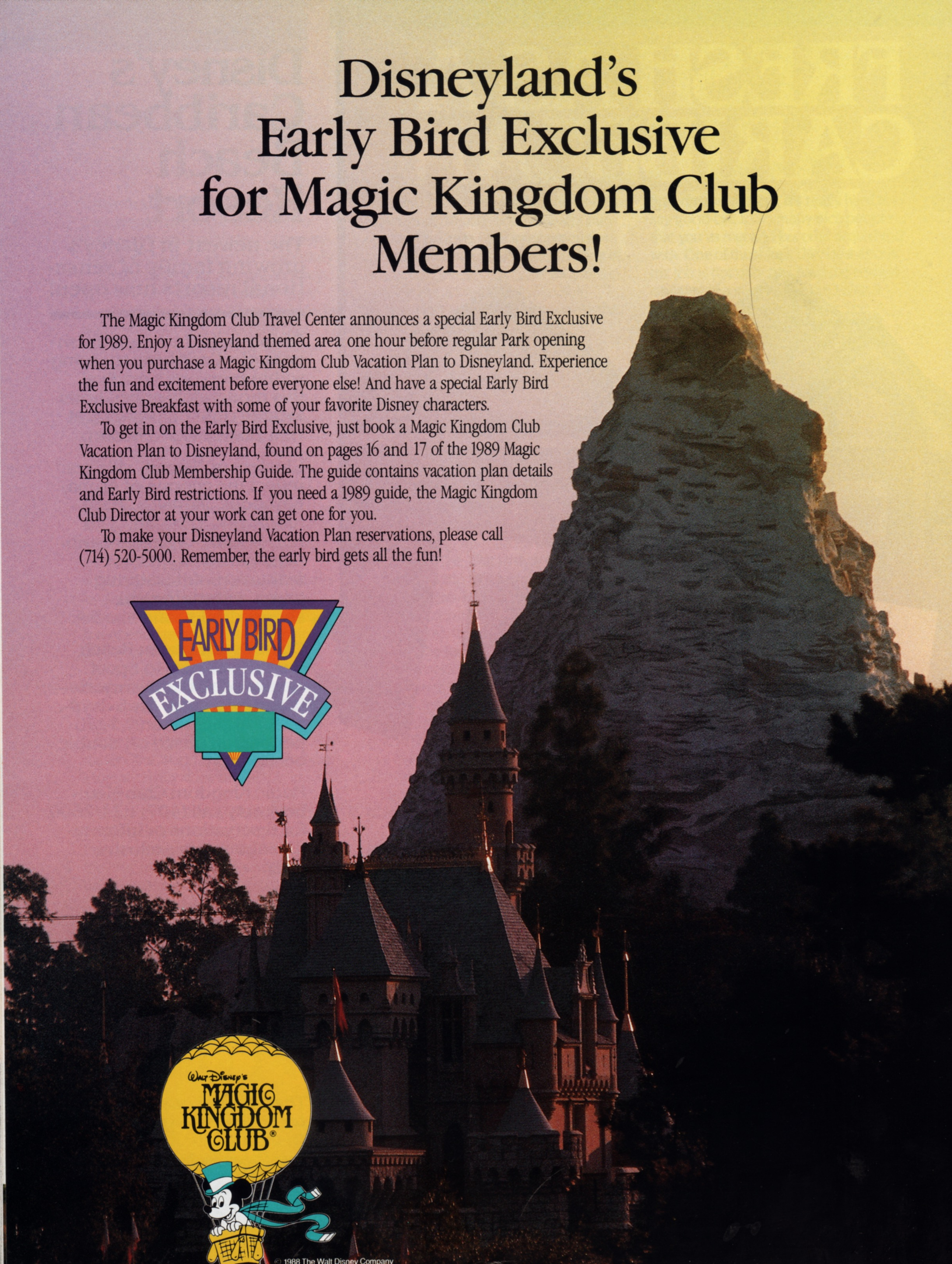

Disneyland's Early Bird Exclusive for Magic Kingdom Club Members!

The Magic Kingdom Club Travel Center announces a special Early Bird Exclusive for 1989. Enjoy a Disneyland themed area one hour before regular Park opening when you purchase a Magic Kingdom Club Vacation Plan to Disneyland. Experience the fun and excitement before everyone else! And have a special Early Bird Exclusive Breakfast with some of your favorite Disney characters.

To get in on the Early Bird Exclusive, just book a Magic Kingdom Club Vacation Plan to Disneyland, found on pages 16 and 17 of the 1989 Magic Kingdom Club Membership Guide. The guide contains vacation plan details and Early Bird restrictions. If you need a 1989 guide, the Magic Kingdom Club Director at your work can get one for you.

To make your Disneyland Vacation Plan reservations, please call (714) 520-5000. Remember, the early bird gets all the fun!

EARLY BIRD EXCLUSIVE

Walt Disney's MAGIC KINGDOM CLUB®

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Mickey's HOME ACROSS THE SEA

The Tokyo Disneyland Story

Last spring, Tokyo Disneyland kicked off a year-long Fifth Anniversary Celebration. And there's a *lot* to celebrate! In just five years this first international Disney Theme Park has become one of the most popular attractions in Japan, and, with the recent addition of luxury hotels, is well on its way to becoming the number one resort destination in the Far East.

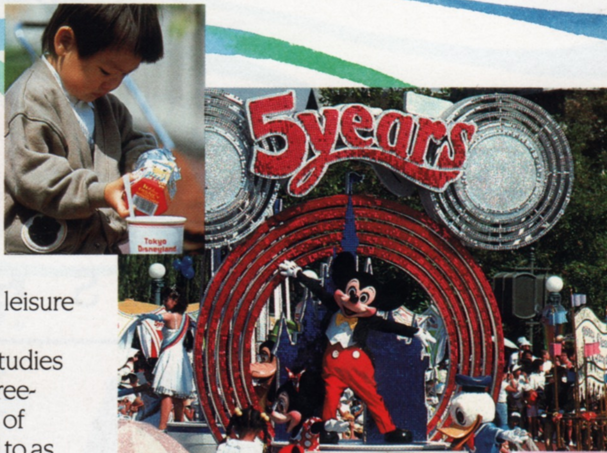
Since opening day, nearly 60 million guests have passed through the Tokyo Disneyland Main Entrance—more than 70% of whom are return visitors. In response to this ongoing enthusiasm, the Park has already added new attractions, shops, entertainment, and food facilities. And, an aggressive master plan has been developed to ensure that Tokyo Disneyland continues to offer new reasons to visit.

The fact that Tokyo Disneyland is a success is unquestionable. Actually, its success has far surpassed the expectations of even those who first envisioned, and worked toward, bringing the Disneyland dream to Japan.

Tokyo Disneyland strikes up the band as it looks forward to another five years of success.

Back to the Beginning

Tokyo Disneyland is located in Chiba Prefecture, in the city of Urayasu, about 6.2 miles from Tokyo. Although now only five years old, the Park's history actually spans nearly 30 years.



Tokyo Disneyland celebrates five years of bringing Disney magic to Japan.

It all began back in the mid-fifties when, recognizing that there was an imbalance between work and leisure activities in Japan, the Chiba Prefectural government announced a plan to reclaim land in Urayasu, along Tokyo Bay. A portion of this land was designated by law for recreational use. It was this plan, still in effect today, that led to the creation of a landfill in Tokyo Bay—the site of the future Park.

In 1960, Oriental Land Company was formed as a joint venture by Mitsui Real Estate Development Company and Keisei Electric Railway Company. The company's purpose was to reclaim land and develop it for recreational and leisure uses. The Tokyo Bay landfill became their prime objective.

While waiting for the land to settle, Oriental Land Company deliberated over several ways the site could eventually be used. Noboru Kamisawa, Managing Director of Tokyo Disneyland, recalls: "Today, (we thought), Japan is a world economic leader; we have been materially blessed. However, now Japan's greatest need in this era of material wealth is to progress into an age in which the *heart* can be fulfilled."

During the late 60s and early 70s, Oriental Land sent several teams to different countries to evaluate leisure and amusement activities. Kamisawa, traveling with one of these teams in 1972, remembers his first look at Disneyland, "It was like another world." This, he felt, was just what Japan needed because, "...the wholesome atmosphere (of Disneyland) would fill the hearts of the Japanese people...the philosophy of heart...smiles...taught by Walt Disney himself—this is what we wanted to bring to Japan."

Reaching Mutual Goals

When Disneyland opened to worldwide ovations in 1955, its outstanding success generated hundreds of inquiries over the years regarding the possibility of building similar theme parks in other parts of the world. However, it wasn't until after the successful opening of Walt Disney World in 1971 that the company was ready to seriously consider this type of project.

When Oriental Land Company approached Disney in 1974, the idea of a Disney Theme Park in Japan was appealing because of the great popularity of Disney films and merchandise in Japan, the tremendous audience potential, and Japan's growing demand for leisure activities.

In April, 1979, after extensive studies by both companies, a Master Agreement was signed for the creation of Tokyo Disneyland (at first referred to as "Oriental Disneyland"). This agreement stipulated that the Theme Park would be wholly owned and operated by Oriental Land Company, who would guarantee the land, financing, and construction. Disney would provide the design and master plan, as well as technical and operational advice and assistance.

To formally initiate construction of the project, on December 3, 1980, both companies participated in a solemn Shinto groundbreaking ceremony—Kiri-Nusa-San-Mai—at the Tokyo Disneyland site to dedicate the land and the future Park.

Learning the "Disney Way"

Tokyo Disneyland began to come to life even before the dedication. In January, 1980, just a few months after the Master Agreement had been signed, a group of Japanese businessmen—the first of many—arrived in California to embark on a most unusual training course. During their training period, lasting from six to nine months, they would learn to operate attractions, food and merchandise locations, function in every aspect of the Park from Maintenance to Marketing, and become totally immersed in the "Disney Way."

Among that first group was Kamisawa and another member of the original search teams, Yasuo Okuyama, now Executive Director of Tokyo Disneyland Employee Relations.

Okuyama realized the tremendous importance of learning his new job "from the ground up" at Disneyland. As he stated at the time, "The opportunity to have this training here...is *very precious*. We are the first group. We have heard about, read about, Disneyland, but seeing it is very different. Our greatest responsibility will be to get the ideas of the Disney traditions and philosophies across to future Tokyo Disneyland (employees) who will never have the chance to see Disneyland."

(Far right): Noboru Kamisawa, Managing Director, Tokyo Disneyland; (right): Ron Pogue, Managing Director, Disneyland International.

In all, between 1980 and 1982, more than 80 Oriental Land Company personnel participated in on-the-job training in the United States.

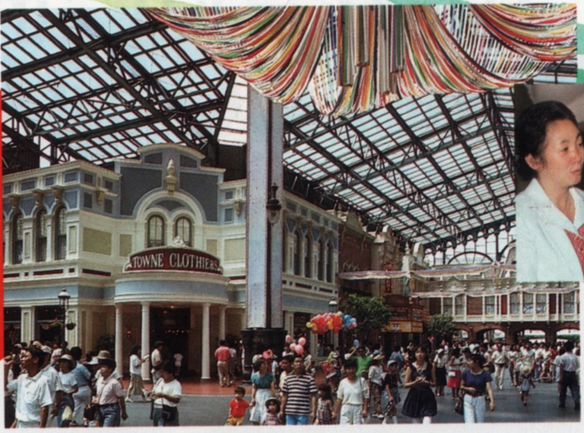
Taking the Show on the Road

But the training did not stop at Disneyland. Beginning as early as 1981, Disney personnel began relocating to Japan to nurse the fledgling Park through opening day. Over the next two years more than 200 members of the Disney team, recruited from Disneyland and Walt Disney Imagineering in California, and Walt Disney World in Florida, relocated to Japan for periods of six months up to five years. These trainers ranged from Division Directors, to "Imagineers," to Operations Working Leads (hourly employees responsible for the day-to-day operation of Attractions, Food, Merchandise, and Custodial).

Led by Jim Cora, now Executive Vice President of Disneyland International and Euro Disneyland, and Ron Pogue, Managing Director of Disneyland International, the Disney team worked side by side with their Japanese counterparts to make sure Tokyo Disneyland would be ready for its Grand Opening.

As Pogue explained, "Because the number of Oriental Land Company people with Disney experience was so small, and more than 6,000 people had to be trained before opening, we needed to continue on-the-job training in Japan.

"We had to teach them to think beyond the moment, to foresee potential problems and work out solutions *before* the problem occurred."



Mickey Mouse balloons, Cinderella Castle, and can-can dancers are all part of the Tokyo Disneyland experience. (Middle left): The glass canopy of World Bazaar protects Main Street from inclement weather. (Left) Makota Ikeda, during his training at Disneyland: "Disneyland is like great art... Tokyo Disneyland will be the same."

The Curtain Rises

An unannounced trial opening, "Premiere Days," was held for the local population during the month before the actual Grand Opening. These relatively low attendance days gave the novice Park a chance to "shake out" its operation.

"There were staffing problems at first," says Pogue, "too many at the wrong times, too few at peak times. Basically, it was just a case of learning how to adapt the Japanese employment system to a theme park operation. In Japan, there are rigid schedules and work locations, governed by *individual* employment contracts. This made it literally inconceivable to switch someone even from shop to shop. They had to learn to modify the system to meet the needs of the operation."

And learn they did—*fast!*

Tokyo Disneyland made its official debut to Japan—and the world—on April 15, 1983. During its first year the Park hosted more than 10 million guests, and this initial popularity has continued year after year.

Translating the "Disney Culture"

The Japanese are very proud of their country and their culture. However, from the very beginning, Oriental Land Company insisted that they did not want a Japanese version of Disneyland—they wanted the real thing, an original.

Accordingly, Tokyo Disneyland was based on the design of Disneyland and the Magic Kingdom at Walt Disney World—themed lands radiating from a central "hub," with the main thoroughfare down a turn-of-the-century American small town. However, the Park does include some unique design features to accommodate Japanese culture, lifestyle, and climate.

The most imposing of these features is the magnificent glass canopy that encloses the main thoroughfare, World Bazaar. Also, many queue areas are under cover, show dialogue and graphics incorporate the Japanese language, and menus reflect Japanese preferences. In addition, a new Audio-Animatronics attraction, *Meet the World*, was created to highlight the history and tradition of Japan.

Not all Disney suggestions were immediately accepted, however.

Remembers Pogue, "There were a lot of myths to overcome. For instance, there were many who did not think outdoor vending, especially popcorn, would be popular because the Japanese don't walk around while eating; some thought the Park should serve alcohol, and that guests should be allowed to bring food into the Park."

However, Oriental Land Company wanted this to be truly a "Disneyland" experience, based on the Disney philosophies. They agreed to give the new methods a try—and were pleasantly surprised to find that Tokyo Disneyland guests would accept it all.

Pogue explained, "People (the Japanese) felt they were in Disneyland, with its unique culture, and acted accordingly. It's the Disney culture—not the U.S.—that's easily translated.

"Even sumo wrestlers, dressed in their traditional "ukata" (male kimono), come out to Tokyo Disneyland, wear Mickey Mouse ears, and eat popcorn."

And the Treat Goes On

On opening day, Masatomo Takahashi, Chairman of Oriental Land Company, dedicated the new Park with these words, "We are just beginning at Tokyo Disneyland; there is still much work ahead of us, creating new dreams and bringing them into reality..."

In its first five years, the Park added four attractions: *Alice's Tea Party, Cinderella Castle Mystery Tour* (exclusive to Tokyo Disneyland), "Captain EO," and *Big Thunder Railroad*, as well as additional shops and food facilities (including the traditional, Japanese-style Restaurant Hokusai), the Tokyo Disneyland Electrical Parade, and an all-weather stage in Tomorrowland.

Over the next five years, Tokyo Disneyland will add *Star Tours, Splash Mountain*, one other major attraction, and more food and merchandise facilities.

In addition, there are now four "Official Tokyo Disneyland Hotels" adjacent to the Park, with plans for more to be added over the next few years.

Tokyo Disneyland has been made even more accessible with the recent preliminary opening of the new Japan Railroad Keiyo Line from Tokyo, with its station located just outside the Park's Main Entrance.

Further, Oriental Land Company has announced their intention to open a second, separately gated Theme Park around the 10th anniversary of Tokyo Disneyland. They are already reviewing concepts with The Walt Disney Company for this project.

"A Masterpiece"

During his training at Disneyland, Makota Ikeda, now Deputy Director of Theme Show Services (Costume) at Tokyo Disneyland, stated his belief in the future of the new Park: "Disneyland is like great art. It is enjoyed by people of all ages and nationalities on a continuing basis—past, present and future—like any great masterpiece.

"Tokyo Disneyland will be the same—very popular. People will always enjoy it, no matter where they are from, or how many times they see it."

Japan, it seems, agrees with him.

by Anne Okey

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Disney Art of Gardening

Glorious Poinsettias

Festive Holiday Color

by Dawn Navarro

Warm, sunny climates cause both California and Florida to bloom into festive holiday color in the middle of winter. Glorious, vibrant poinsettias abound in varieties that describe their colorful intensities: Flaming Sphere, Double Red Scarlet, Red Hot Single, Frosty White, and Imperial Pink.

Massive displays of poinsettias in each Disney Theme Park prove the commitment of the Disney horticulture teams to celebrate the holidays in constant color. Here you'll find poinsettias swooping into red and white striped parterre gardens, forming walkway borders, tree and bush lanes, and dripping from hanging baskets.

In Epcot Center at Walt Disney World in Florida, ten thousand 8-inch, planted poinsettias greet visitors as they enter the Park, while at Disneyland in Anaheim, California, 25,000 of the colorful plants—4-inch, 6-inch, and 8-inch—provide the holiday greeting.

Ken Inouye, Superintendent of Landscaping at Disneyland says, "We want to create a total holiday environment throughout Disneyland. The Park is completely decorated for the holidays. From the last weekend of November until the first or second week of

Double Red Scarlet poinsettias

White poinsettias greet visitors at Disneyland

DISNEYLAND

Holiday color throughout Main Street at Disneyland

A border of poinsettias

Photography by Max Navarro

Ivy Bells

the new year, Disneyland glows with winter colors and holiday decorations.''

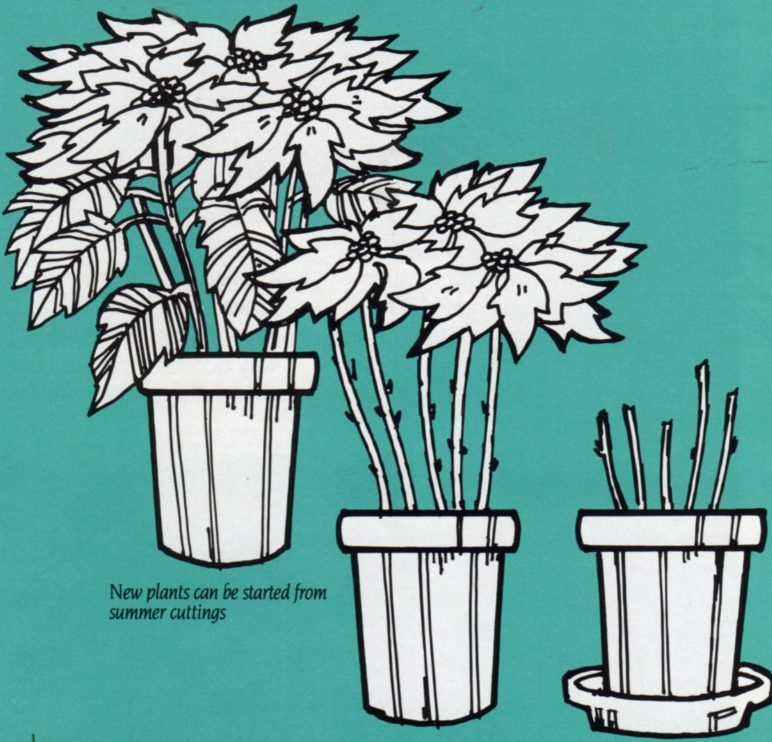
But poinsettias aren't the only horticultural contribution to the holidays. Traditional 60-foot-tall Christmas trees grace the entrance to each Park; garlands of pine and holly festooned with bright red ribbon deck the halls—as well as lampposts and doorways; topiaries sport colorful wreaths, and everywhere is the sparkle of thousands of holiday lights.

Winter in the Disney Theme Parks is a time to spend outdoors—enjoying the wonder of holiday gardening magic.

Christmas Cactus

Red and white poinsettia parterre

The Care of Christmas Plants



New plants can be started from summer cuttings

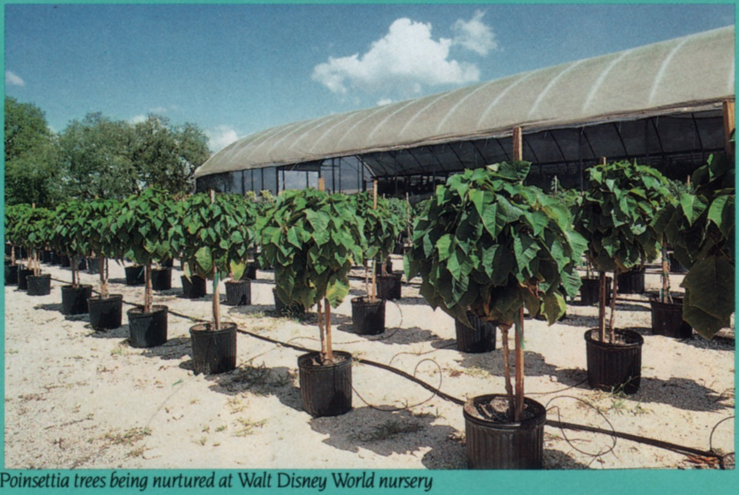
With a little care, your poinsettia gift plants will survive to bloom again.

First, remove any foil and/or decorative wrapping from the plant to guarantee good drainage; or replant into suitable container.

Keep the soil moist but not soggy. Don't let water stand in pot saucer. When leaves fall in late winter or early spring, cut stems back to two buds. Reduce watering to a minimum. Store the plant in a cool place until late spring.

When the cold weather has passed, place the pot in a sunny location outdoors. It is difficult to bring plants into full bloom again indoors. And, they will probably grow too tall for indoor use by next winter.

New indoor plants can be started by making late summer cuttings of the stems with four or five eyes (joints).



Poinsettia trees being nurtured at Walt Disney World nursery

Walt Disney Porcelains and Guidebooks are available at most of the retailers listed below:

ALABAMA
BIRMINGHAM—The Disney Store, 205-988-3911
ARIZONA
PRESCOTT—Another Rainbow, 602-776-1300
CALIFORNIA
ANAHEIM—Disneyland, To order by phone: 714-999-4216
CAMERON PARK—Musical Moments, 916-677-2221
COSTA MESA—The Disney Store, 714-979-2920
GLENDALE—The Disney Store, 818-247-0222
LOS ANGELES—Fantasies Come True, 213-655-2636
MONTROSE—Collectors World, 818-248-9451
PALO ALTO—The Disney Store; New store—please call information.
SAN FRANCISCO—The Disney Store, 415-391-4210
SOLVANG—Wishing Well, 805-688-6261
TORRANCE—The Disney Store, 213-370-8686
VAN NUYS—Collector's Paradise, 818-785-4080
FLORIDA
KISSIMMEE—Mickie's Gift Shop, 407-396-1676
LAKE BUENA VISTA—Walt Disney World, 407-824-4718
LAKE BUENA VISTA—Arribas Brothers, 407-828-4840
MIAMI BEACH—Here's Gift, 305-673-1706
PALM BEACH GARDENS—The Disney Store, 407-624-0447
PLANTATION—The Disney Store; New store—please call information.
INDIANA
INDIANAPOLIS—Made In Italy, 317-635-2626
ILLINOIS
NILES—European Import #1, 312-967-5253
LOUISIANA
NEW ORLEANS—The Mouse House, 504-525-5454
MASSACHUSETTS
BOSTON—DiCarlo Furniture, 617-523-7991
BURLINGTON—The Disney Store, 617-229-7766
WOBURN—Cartoon Corner, Corporate Offices, 617-933-7400; Call for location nearest you.
NEVADA
LAS VEGAS—Serendipity, 702-733-0036
RENO—Heirlooms of Tomorrow, 702-789-2444
NEW JERSEY
BRIDGEWATER—The Disney Store, 201-231-0798
PARAMUS—The Disney Store, 201-599-1900
TOMS RIVER—Two J's Gift Shop, 201-349-5812
NEW YORK
BRONX—La Galleria International Design, 212-295-0514
JACKSON HEIGHTS—Jackson Gift, 718-672-0121
MANHASSET—The Gift Gallery, 516-627-6500
NEW YORK—Ceramica Gift Gallery, 212-354-9216
Rockville Centre—Gifted Images, 516-536-6886
YONKERS—Mount Royale, 914-965-0977
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NEW SPRINGFIELD—Hummel Gift, 216-549-3728
PENNSYLVANIA
SUBURBAN PHILA.—Cartoon Carnival, 215-566-4343
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MEMPHIS—The Disney Store, 901-763-1213
TEXAS
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VIRGINIA
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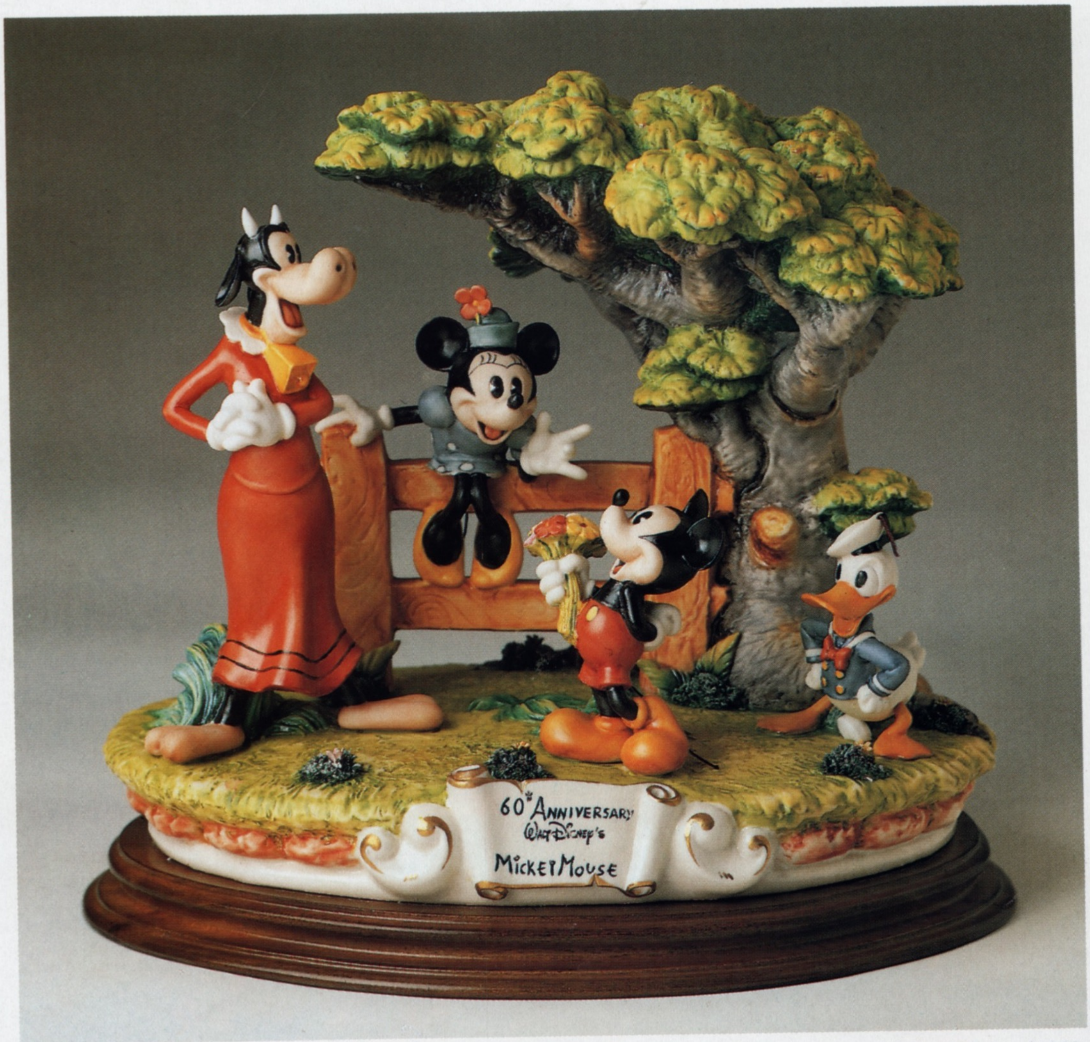

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A WALK THROUGH TIME WITH MICKEY

This year Disney celebrates Mickey Mouse's 60th birthday. Mickey, the center of all this much deserved attention, cannot however be described as 60 years old; Mickey can only be commemorated as 60 years young! Indeed, Mickey Mouse has always stood — and will always stand — for the fondest childhood fancies. Young at heart and young in spirit, the lovable cartoon character easily reawakens the spark of youth in us all. Helping Mickey spread his magic, the House of Laurenz, under the fine craftsmanship of world-renowned sculptor Enzo Arzenton, brings to life a very special commemorative piece. The work captures all the vibrance of springtime and special friendships; all the excitement of timeless youth and lasting memories. Join Mickey, Minnie, Donald, and Clarabelle and help celebrate the forever of childhood fantasy by adding it to your Disney collection or by making it your first Disney piece. From its fine detail to its overall effect, this group will undoubtedly add a bit of sunshine to anyone's day. Yes, Mickey Mouse has once again succeeded in proving that there is no end to the joyful innocence of youth. Happy birthday Mickey.

If you would like to receive a catalog of the entire Disney collection, please mail us a check for $2.00 along with the coupon below. Or, you may visit any of the retailers listed here, and obtain a free catalog by simply giving this coupon.

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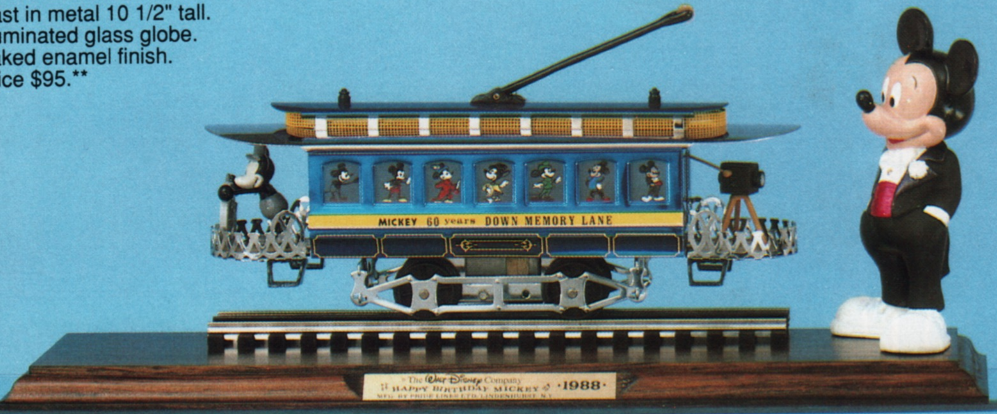
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HAPPY BIRTHDAY MICKEY
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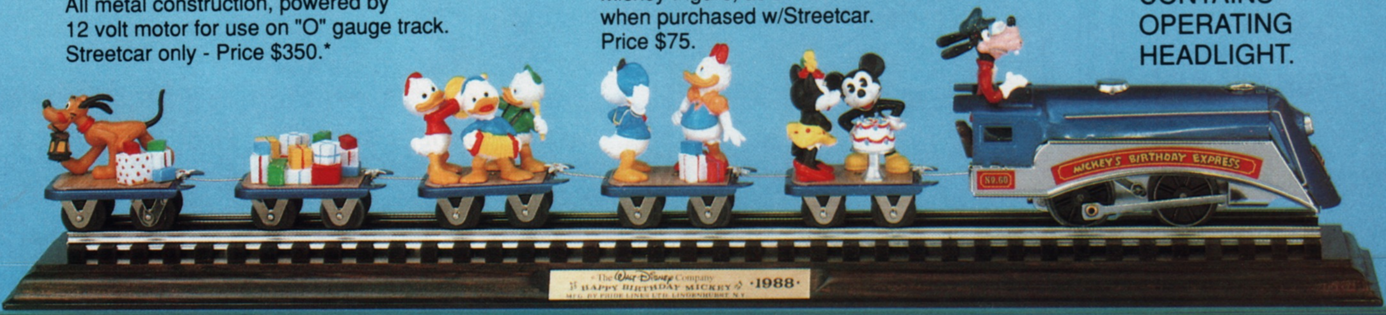
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The Walt Disney Company
HAPPY BIRTHDAY MICKEY
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SLUE FOOT SUE LOOKS BACK

One day in 1955, young Betty Taylor asked her great-uncle, an entertainment industry executive, when he was going to take her to a big Hollywood studio to have lunch and see movie stars.

"He told me, 'Well, I'm going to Disneyland tomorrow,' " recalls Taylor. "And I said, 'Why would I want to go there? And who would want to work at Disneyland anyway?' "

Although she didn't realize it at the time, Taylor was about to get answers to both those questions.

A talented singer and dancer, Taylor had recently relocated to Southern California from Seattle to continue a career that had started at the tender age of three. Not long after she had spoken these fateful words to her great-uncle, Disneyland entertainment head Tommy Walker asked her to audition for the principal role of Slue Foot Sue in the "Golden Horseshoe Revue."

However, even after a successful audition, Taylor did not immediately take the role. She had already made a commitment to a singing group about to go on the road. Fortunately for the Revue (and Taylor), she became unhappy with the tour and decided to give the Disneyland show a try after all.

The rest, as they say, is history. Taylor and the other members of the cast performed in the "world's longest running stage show" and entertained millions of guests for the next 31 years.

It is well known that the *Golden Horseshoe* was Walt's favorite attraction at Disneyland, and no matter when he came in, he was sure to stop by the famous Frontierland saloon, even if only for a few minutes.

"He had his own box, and sometimes would bring over friends who worked in movies or television," says Taylor. "He was so proud of the show and enjoyed showing it off."

Taylor remembers Walt as a "warm, kind-hearted, sweet man," who was a "perfectionist."

"One day I was having breakfast at Aunt Jemima's (now Riverbelle Terrace). The *Swiss Family Treehouse* was getting ready to open for the first time. And there was Walt. Walking up three steps, then walking down. Then he would walk up four steps and walk back down again.

"He would take the rope railing and shake it. He always tried things out before opening them to the public. He didn't want any accidents, and he'd work day and night to make something right."

In 1962, an entire "Disney's Wonderful World of Color" television show was devoted to the "Golden Horseshoe Revue," and Walt picked Taylor to host the program.

"I was at the Studio one day, waiting around on the set, when Walt walked in.

"He looked at me and said, 'Betty, why don't you sit down?' I told him that I never sat down in my dresses.

"Well, he was always good to his entertainers, so he had one of the guys build a standing backrest for me to lean against, with my feet on a footrest.

"It was *so* uncomfortable! But Walt had shown such concern for me that I used it whenever he came by."

Betty retired from Disneyland when the Revue took its last bow in 1986. Now she continues to perform locally in the Southern California area. Although it's been a while since her audition at Disneyland and her subsequent association with Walt, she looks at it all as a happy accident:

"It was a lucky day when I went down there!"

by Gail Matsunaga

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DISNEY STORES

Taking Home a Bit of the Park

Look to your right as you enter. There's Donald, Huey, Dewey and Louie, wearing antiquated diving helmets and searching for sunken treasure in an undersea world. A fearsome orange octopus rises out of its hiding place and eyes Donald hungrily.

Look up. Overhead you see Goofy sitting behind a movie camera; Daisy pulling prop ropes; Minnie singing into a microphone; Mickey at a keyboard performing on stage, while ever-faithful Pluto watches the taping session.

In fact, you find yourself surrounded by hundreds of Disney characters; and in the background, you hear the unmistakable voice of Jiminy Cricket singing "When You Wish Upon a Star."

So, where are you? Not at the Walt Disney Studios...not at Disneyland or Walt Disney World...no, not even at Tokyo Disneyland. Actually, you've just entered the Disney Store in Glendale, California—one of a brand new nationwide chain of stores designed to let you bring home a little piece of the Disney Parks anytime you like.

For years, many people inside The Walt Disney Company dreamed of just such a venture, determined that it was possible to create something unique—more than merely a store which sells Disney merchandise.

Finally, the time was right. And today there are several Disney Stores across the nation which, in essence, re-create the Disney Theme Park experience in normal, retail environments—and more are on the way.

Many factors had to come together to create this newest Disney experience, making guests feel they have left the ordinary, everyday world of the shopping mall to enter the magical world of *entertainment* shopping.

A big part of this feeling is created by the store design which immediately draws guests into the magic. Some of the same people who designed the sets for Disneyland and Walt Disney World attractions have since won awards for their Disney Store designs. These generally feature the Disney characters performing in amusing scenarios such as the movie set in the Glendale store.

The showpiece of the Disney Store in San Francisco stars the characters in a Victorian San Francisco scene; while at the Costa Mesa (California) Store, our heroes entertain shoppers with a wild, fifties surfing scene. In Bridgewater, New Jersey, it's Spring Break, with Goofy at the helm of a motor boat.

For each new Store, a theme is developed to highlight local activities and interests.

Initially, the Stores carried only Park merchandise, that is, only items which were also sold at Disneyland and the Magic Kingdom at Walt Disney World. But the selection has now been widened to include more licensed products and, in the future, may also feature items created specifically for the Disney Stores.

Of course, you'll still find souvenirs here—Disney T-shirts, plush toys, hats—but there's also a tremendous selection of Disney apparel with classic appeal, for example, sport shirts and blouses appropriate to wear to the office.

You can buy a small,

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LORUS
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DISNEY DOLLARS
FIVE
Totally Minnie

vinyl Donald for as little as $2.00 or a Snow White gold medallion for as much as $1,800.00. There are tote bags and pencil tops sporting characters from the most recent Disney and Touchstone movies, as well as favorite memorabilia from the classics such as "Pinocchio," "Peter Pan," "Alice in Wonderland" and many more.

Not surprisingly, the most popular items are the plush Mickeys and Disney watches.

The employees who greet you as you enter might also make you feel you have just passed through the Main Entrance at Disneyland. Their costumes are Mickey University sweaters with either slacks or pleated skirts, like the Mickey Mouse Club outfits—distinctively all-American, but not out of sync with the mall environment.

The enthusiastic men and women who staff the stores are wholesome-looking, friendly, helpful and knowledgeable not only about the merchandise, but about Disney in general. Many of the Stores' staff members are Disney trivia experts who were selected in part on the basis of their interest and knowledge.

And, through their Disney training, they continue to broaden their product knowledge. In fact, recently the Stores sponsored a Disney trivia contest which awarded a trip to Walt Disney World to the most well-informed employee.

There are even more friendly—and very familiar—faces you may encounter on your visit to a Disney Store. Mickey, Minnie, Donald, Goofy, and other popular Disney characters often drop by to pay a visit in person. They are *always* around when there's a party going on—for a grand opening or anniversary celebration—and they stop in just to say hello at least three additional times during the year. You never know when that shopper next to you might turn out to be Mickey Mouse himself!

Look for these Disney Stores, open before the end of 1988:

Bridgewater Commons, Bridgewater, NJ
Burlington Mall, Burlington, MA
Del Amo Fashion Center, Torrance, CA
The Fashion Mall at Plantation, Plantation, FL
The Gardens, West Palm Beach, FL
Glendale Galleria, Glendale, CA
Oakcourt Mall, Memphis, TN
Paramus Park, Paramus, NJ
Pier 39, San Francisco, CA
Riverchase Galleria, Birmingham, AL
South Coast Plaza, Costa Mesa, CA
Stanford Mall, Palo Alto, CA
Tyson's Corner, McLean, VA

THE Disney STORE

Figurines like the Sorcerer's Apprentice (top) are featured at the Disney Stores. The Costa Mesa store sports a "Disney Films" theme (far left and bottom). Below, Julie Jiminez of the Glendale store displays Disney character apparel. Left: Mickey T-shirts stack up to a good reason for visiting a Disney Store!

SIXTY YEARS WITH YOU
MICKEY

The first test Store, which opened less than two years ago, in March, 1987, is in the Glendale Galleria, a regional mall near the Disney Studios, and less than an hour away from Disneyland Park. The second Store is located at Pier 39 in San Francisco, a festival marketplace and tourist attraction away from the Disneyland base.

According to Donna Moore, Vice President, Stores, after the San Francisco Disney Store had opened and was doing well, "...we knew that the concept had proved legitimate; then we were sure it would work anywhere."

And it *is* working. At the June, 1988 grand opening of the Disney Store in Bridgewater, New Jersey, more than 5,000 people were on hand to celebrate the first Disney Store in the East. As they entered, they received balloons and were able to meet the Disney characters; some waited in line as long as eight hours just to enter the Store!

When asked their impressions on the Stores, shoppers have replied, "It reminds me of Main Street!" and, "When I'm not feeling good, I go there and it picks me up." They talk about it being "so much fun!"—not the usual way to describe a store.

A total of 13 Disney Stores are now open across the nation. From the beginning, the biggest challenge has been—and continues to be—to give people the best shopping experience possible.

At first there was some risk involved—that the shopping experience would not live up to the Theme Park experience. After all, a mall isn't nearly as controlled an environment as a Disney Park.

But the folks at the Disney Stores are working hard to bring that same magic to the mall. "Whether our visitors come to purchase something specific, or just to look around," says Moore, "we hope that when they leave our Store they feel that they've experienced a little bit of a Disney Theme Park right in their own hometown."

by Julia Joslin

Welcome to Disney's Duck House

Figures shown are actual size.

Collect Donald Duck, his family and furniture in their own Duckburg Dream House.

Get your favorite Disney Duck characters in bisque porcelain. Donald, Uncle Scrooge, Huey, Dewey, Louie, Daisy and all the others. Each one comes with its own piece of porcelain furniture. Thirty-six pieces in all.

So you can have fun furnishing and arranging the Duckburg Dream House any way you like. What's more, every character and furniture piece is hand-painted in vibrant colors and beautifully detailed, which means they'll look good wherever you put them.

The Duckburg Dream House is constructed of solid hardwood and is the ideal home for its charming residents. It can be mounted on the wall or displayed on a table.

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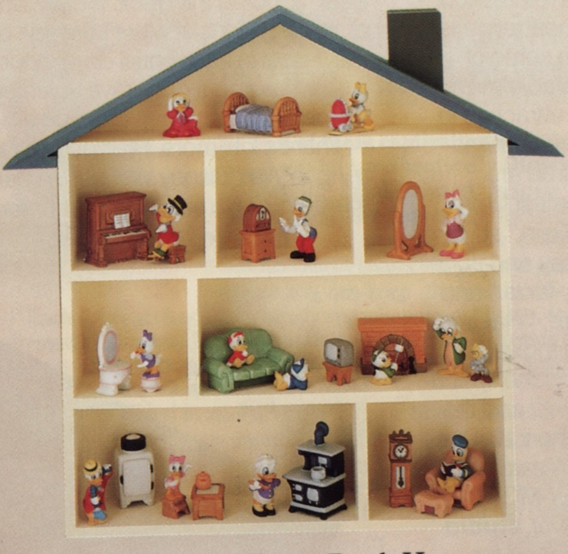

Start your Disney Duck House collection now. Complete your membership form and send it in today!

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Disneyland and its famous residents are decked out for holiday fun

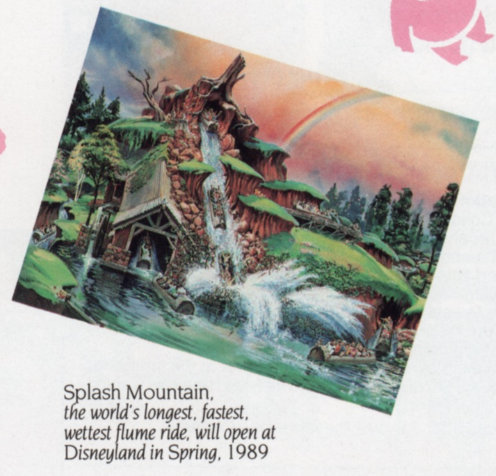
Carolers and Fantasy on Parade add to the holiday magic of the Disney Theme Parks

Disneyland

The holiday season is in full swing at Disneyland—complete with parades, decorations, "tinselating" stage shows, and, of course, Santa! The best news is that you still have time to get in the spirit, Disney-style—the celebration continues through January 2.

In **"The Very Merry Christmas Parade,"** all the Disney characters are on hand, dressed in their holiday finery. Santa in his sleigh surrounded by the famous glockenspiel girls brings the parade to its very merry end.

Santa and his entourage, including *live* reindeer, are also hosting a holiday party out at **Big Thunder Ranch**. Be sure to stop by and get your family portrait with jolly old St. Nick.



Splash Mountain, *the world's longest, fastest, wettest flume ride, will open at* Disneyland in Spring, 1989

Splash Mountain is nearing its long-awaited debut. The official ribbon-cutting is now scheduled for the spring, with intrepid adventurers already anticipating the thrills in store.

Walt Disney World

The Magic Kingdom at Walt Disney World is also celebrating the holidays with pageantry and parades—and even more excitement at **Mickey's Birthdayland**. The birthday party's still on, but with added trimmings for the Christmas theme.

Coming next spring: the Grand Opening of the **DISNEY-MGM Studios!** Located on 110 acres at Walt Disney World, this new entertainment center is designed to provide a full day of movie-making fun.

Within the Hollywood-themed Park, guests will walk down an art deco Hollywood Boulevard peopled with aspiring starlets, reporters, and hawkers of maps to the stars homes.

They can venture into ***Catastrophe Canyon***, where rainstorms, flash floods, earthquakes and fiery explosions are created "on call," just like in the movies.

And then there's ***The Great Movie Ride***. Entering through a re-creation of the famous Chinese Theatre, guests will actually travel through some of Hollywood's most memorable movie scenes in the first Disney attraction to mingle live actors with *Audio-Animatronics* performers. Featured are some of Hollywood's greatest films and stars: "Singin' in the Rain," starring Gene Kelly; James Cagney and John Wayne in signature roles; Tarzan and Jane in a jungle adventure; "Raiders of the Lost Ark," featuring Indiana Jones; the dark labyrinth of the spaceship Nostromo from "Alien"; and the memorable characters who travel the yellow brick road in "The Wizard of Oz."

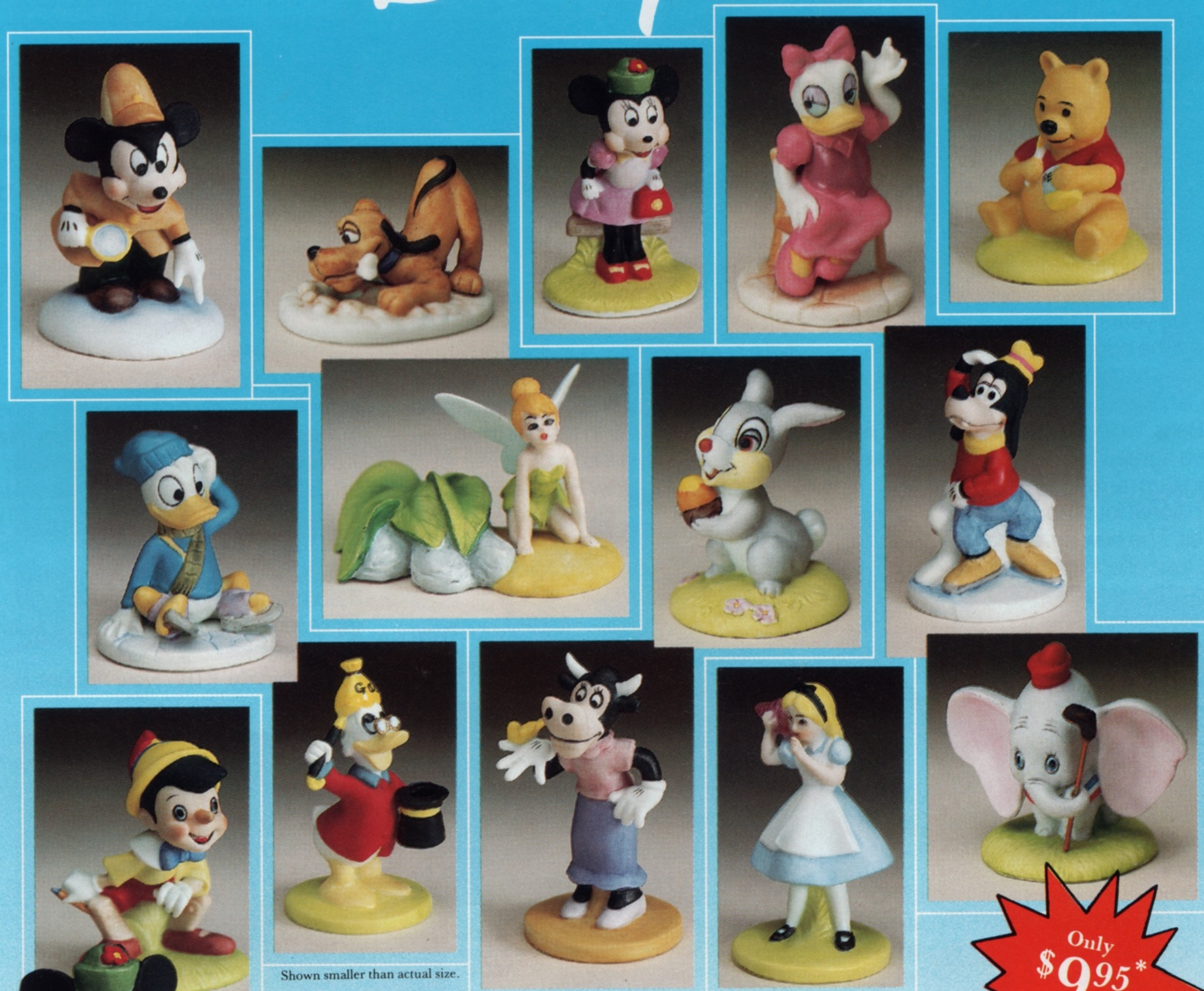
Here, too, at the DISNEY-MGM Studios, for the first time ever, **studio production stages** designed for public viewing will give guests an unobstructed—and unobtrusive—bird's-eye view of ongoing production. Also for the first time, the public will see **Disney artists** at work on the many aspects of Disney animation.

There are audience participation features, too. At **The Disney Television Theatre**, volunteers from the audience will re-create scenes from well-known television shows. Through the use of "blue screen" technology, our guest "actors" will interact with prerecorded film for hilarious results. And in the **Monster Sound Show**, volunteers will learn how to simulate walking, creaking doors and other special sounds to synchronize with the filmed effects. Then, over at the **Special Effects Tank Show**, guests get a first-hand look at how wave and storm effects are created. One brave volunteer will don a rain slicker and board a "tugboat" in the tank. As clouds gather and rain begins to fall, the audience will observe on an overhead screen how these effects appear. Waves crash against the boat, flooding the deck. Finally, hundreds of gallons of water cascade upon the vessel in a torrential downpour. And what about our brave volunteer? Come on out and see for yourself!

There's lots more. Plan now to make a trip to Walt Disney World this year—there's more to see than ever before!

At Walt Disney World, the DISNEY-MGM Studios Backstage Tour is rehearsing for its spring debut

Collect Disney Miniatures



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Touchstone Home Video lets you take home "Three Men and a Baby" (and Tom Selleck stars again for Touchstone Pictures)

Going to the Movies

It seems Magnum is going to find himself on the other side of the law when Tom Selleck ("Three Men and a Baby") stars in Touchstone Pictures' **"Hard Rain."** The film is scheduled to begin production in February, 1989. In this hard-hitting contemporary drama, Selleck plays an innocent victim of circumstance who is framed and unjustly sent to prison. When, after many harrowing years "inside," he is finally freed, he concocts a daring scheme to clear his name, resume a normal life, and see justice done.

Bette Midler and Touchstone Pictures have agreed to extend their exclusive long-term arrangement for an additional four motion pictures. The new agreement will take effect upon completion of the remaining two film commitments in the current agreement. These films are **"Friends"** (formerly titled "Remember Me"), co-starring Barbara Hershey, and **"Stella,"** an updated version of the Samuel Goldwyn classic "Stella Dallas."

Down in the basement of the U.N. building the Rescue Aid Society has been called back to duty. This international organization of mice will once again commission sophisticated Bianca and shy Bernard to take on the job of **"The Rescuers"** when the film is reissued this spring by Walt Disney Pictures.

Home Video

The ball is soon ending for **"Cinderella!"** The animated classic will only be available from Walt Disney Home Video through April 30, 1989. At a suggested retail price of just $29.95, don't miss out on this limited opportunity to add a truly beautiful feature to your collection.

You can expect some exciting new releases this spring, too. From Touchstone Home Video look for **"Three Men and a Baby."** And, besides "Cinderella," Walt Disney Home Video is also offering the visually spectacular **"Return to Snowy River."**

Answers to Golden Oak Quiz: 1. Island at the Top of the World, **2.** Murder, She Wrote, **3.** The Adventures of Spin and Marty, **4.** Herbie Goes to Monte Carlo, **5.** Toby Tyler, **6.** Pete's Dragon, **7.** Zorro, **8.** Roots II: The Next Generation, **9.** Old Yeller

The Disney Channel

Coming up on The Disney Channel is a brand new series starring Hayley Mills in the title role, **"Good Morning, Miss Bliss."** The series, which originated as a pilot for NBC, revolves around the life of a teacher in a small town.

The Channel is also working on two new Premiere Films: **"Goodbye, Miss 4th of July"** and **"Looking for Miracles."**

"Goodbye, Miss 4th of July" is inspired by the true story of a Greek family who immigrate to West Virginia in 1916 where they encounter racism and prejudice.

"Looking for Miracles," a comedy-drama set in 1935, relates the adventures of 16-year-old Ryan Delaney, an enterprising young man who sees his summer camp counselling job as the gateway to college and a better life for himself and his family.

Bette Midler and Touchstone Pictures agree on four more films; this spring it's Bernard and Bianca to the rescue again

Walt Disney Television

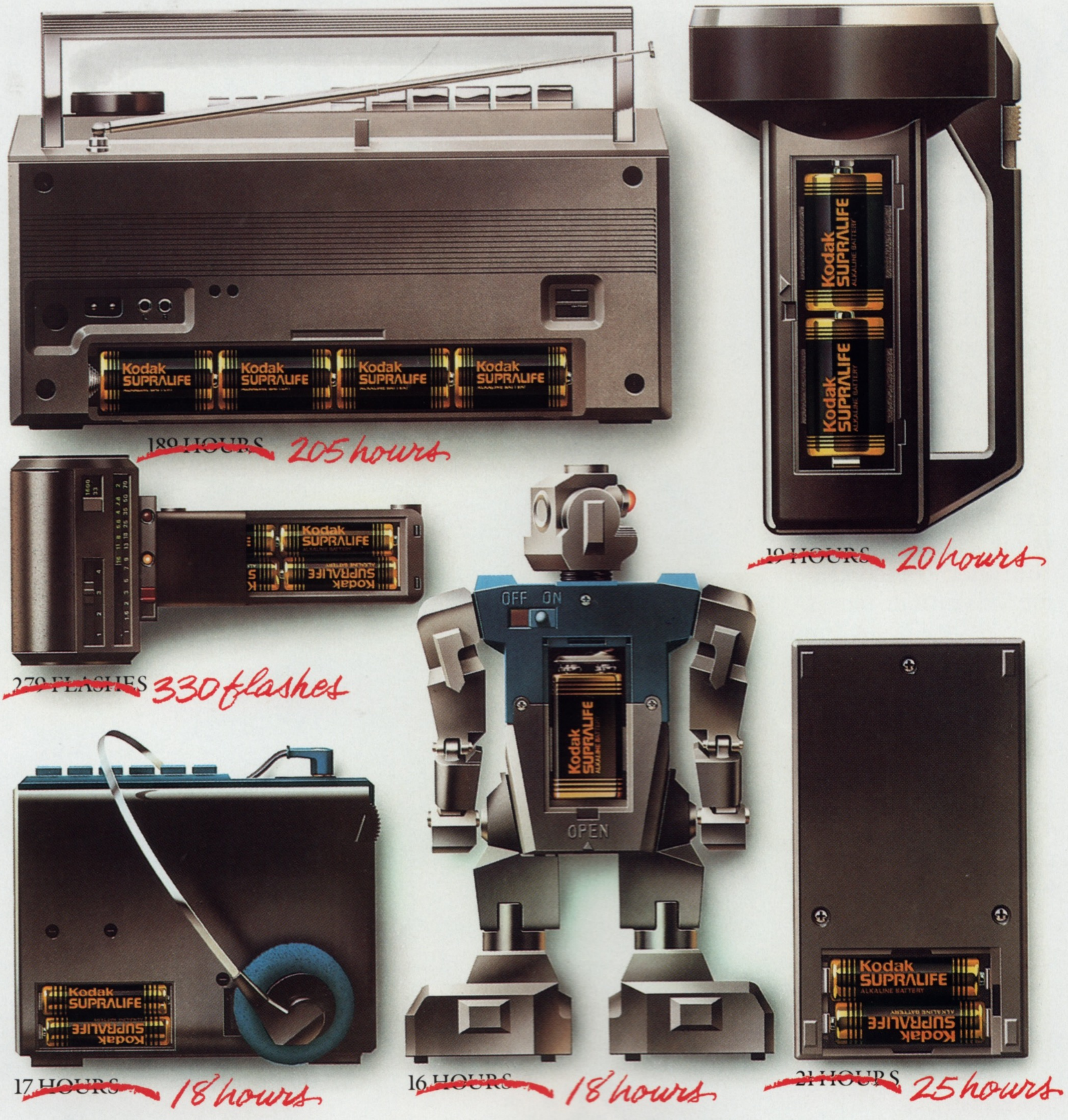
In case you haven't seen it yet, something really good has happened to the weekends. It's called **"The New Adventures of Winnie the Pooh,"** an hour-long series showing Saturday morning at 8:30 a.m. (ET) on ABC-TV. This series marks the first time a classic Disney character has been seen on Saturday morning television, and represents television animation at its very finest.

Technically, "The New Adventures of Winnie the Pooh" offers the kind of action and movement more comparable to big-screen—rather than television—animation. The characters are more fully animated and artists use more drawings per minute than any other series currently available on Saturday morning cartoons. In "Winnie the Pooh," 20,000 cels are used in each episode, as opposed to the TV standard 8,000–12,000 cels.

A combination of exciting action, adventure sequences and moments of whimsy, "The New Adventures of Winnie the Pooh" follows the escapades of Pooh, Tigger, Piglet, Christopher Robin, and the other beloved Hundred Acre Wood characters.

Winnie the Pooh is back and better than ever in a new hour-long series on ABC-TV

Time is running out to purchase your copy of "Cinderella," now on sale from Walt Disney Home Video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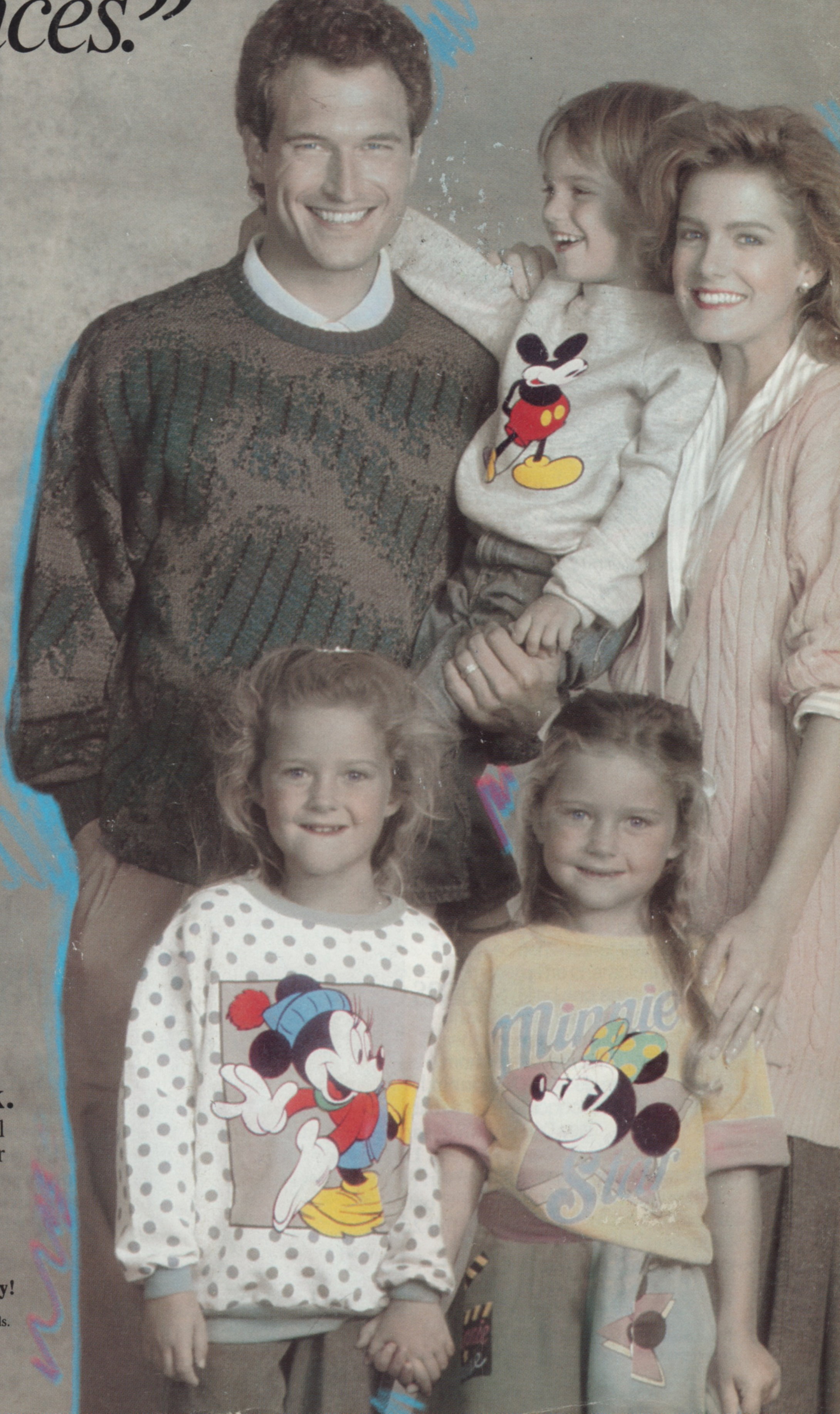

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